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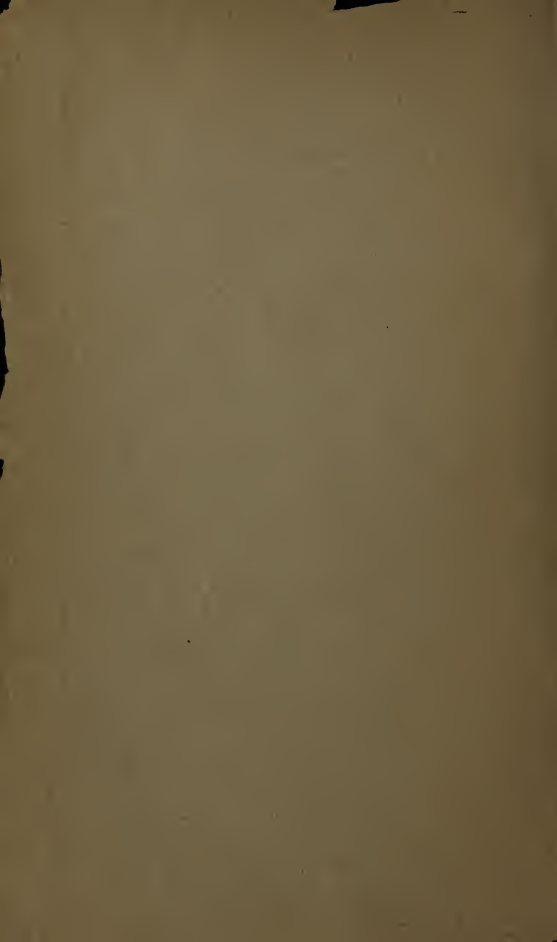
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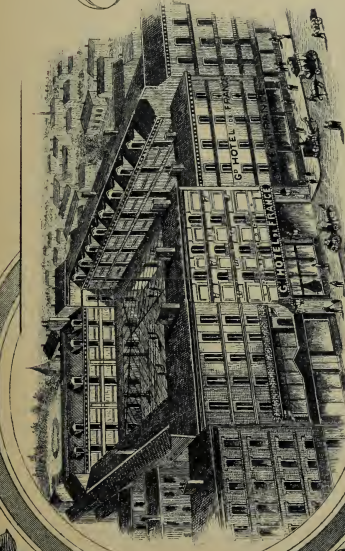
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GRAND HÔTEL DE FRANCE



RUE DES CARMES
97, 99, 101, 103

ROUEN

TÉLÉPHONE

L. Deunardeau, Prop^{re}

GRAND HÔTEL DE FRANCE

P. BEUNARDEAU, Propriétaire

97, 99, Rue des Carmes, 101, 103

ROUEN

*Situé en plein centre de la Ville
et des Monuments.*

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APPARTEMENTS AVEC SALON

DEUX SALLES DE BAINS

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Hors-d'œuvre — Trois plats
Dessert.

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Légumes, Entremets,
Dessert

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A un lit : de 2 à 6 francs ;

A deux lits : de 5 à 12 francs.

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A partir de trois jours : de 10 à
15 fr. par jour et par personne.

*Situated in the very heart of the
town and the Monuments.*

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One bed : from 1^s 8^d to 5^s ;

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For three days at least : from 8^s
to 12^s daily for one person.



ROUEN

and its

ENVIRONS



ON ARRIVING AT ROUEN

To go to the "Grand Hôtel de France"
97, 99, rue des Carmes, 101, 103

P. BEUNARDEAU, Proprietor

In a carriage (see cab-fares)

By the omnibus of the Railway Companies

FROM 6 AM TILL MIDNIGHT

Without luggage..... 50 c. 5^d

With thirty kilos of luggage..... 80 c. 8^d

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Without luggage..... 60 c. 6^d

With thirty kilos of luggage..... 90 c. 9^d

Above thirty kilos of luggage 1^d for 10 k. or a fraction of 10 k.

On foot

From the station on the right bank of the Seine. — On leaving the station, turn to the left into "rue Verte" go on as far as „boulevard Jeanne-Darc;" walk down "rue Jeanne-Darc" and along "square Solferino" as far as "rue Thiers" turn to the left; go on "rue Thiers" as far as "rue Beauvoisine"; strike into the "rue Beauvoisine", on the right side of "rue Thiers", then "rue des Carmes".

From the station on the Left Bank. — On leaving the station, turn to the right into "rue de Seine"; on the quay take first bridge, "pont Corneille"; opposite "Pont Corneille", cross the "place de la République"; walk up "rue de la République" and on the left take "rue de la Chaîne" the "place des Carmes" and turning to the right you are at the "Hôtel de France".

From the station of "Rouen-Orléans". — Walk over "pont Boëeldieu" facing station; up "rue Grand-Pont", across the "place Cathédrale", and into "rue des Carmes".

From the "Gare du Nord". — Northern Terminus. — Facing station, on the other side of the "boulevard Gambetta" take "rue d'Amiens", at the end of "rue d'Amiens", follow straight on into "rue de la Chaîne" and "place des Carmes" and turning to the right in "rue des Carmes", you are at the "Hôtel de France".

HISTORY OF GRAND HOTEL DE FRANCE

The *Hotel de France* is the oldest in Rouen : it may be said to have been the first so appointed as to supply travellers with the costly comforts and accommodations which the ancient hostels of Rouen, that Voltaire so merrily derided, were wanting in. From the XVIII century, the *Hotel de France* situated in the centre of the town, close to the Law-Courts and the Cathedral was quite renowned. The journal les *Annonces de Normandie*, in 1782, says it was then in repute "on account of its
 " numerous, elegant and
 " comfortable apartments. It
 " has grand balconies commanding a fine view of
 " the town and, in the
 " court-yard, large coach-houses, stables and gardens." Another writer added : Everything is
 " devised to uphold its
 " high repute and make it
 " worthy of the most respectable persons."

The *Hotel de France* was in such high repute, that several hotels were founded not far from it in the rue des Carmes to compete with it : the *Hotel Vatel* no longer extant, was facing it; further on the *Hotel de la Maison - Royale*, facing

which was an important cookshop, Godin's, and Salvanet's coffee-house. In 1782, one Sellèques was the manager of the *Hotel de France* then it was kept by Henri Dubosc. Having been put up for sale, in pursuance of a sentence of the Bailiff, it was purchased by Dubosc.

The *Hotel de France* has received the most illustrious travellers. On the 31st of may 1777, it received the emperor of Germany, Joseph II, travelling incognito under the name of count Falkenstein. A few years later, on the 14th of July 1782, it likewise had the honour to receive Henry Ist, heir apparent to the throne of Russia, (grandson of Peter the great) and his wife, Mary of Wurtemberg, travelling under the names of count and countess of the North. After visiting the wharfs, bridge of boats, passing a review of the regiment of "Bouloonnais" on the "Grand-Cours" and being present at a "soirée" given in their honour in the "Théâtre-des-Arts", they slept at the *Hotel de France*. In the beginning of the Revolution, Bordier, an actor of the Varietes and

Jourdain, a lawyer, both of whom roused a bloody riot in Rouen, lived also at the Hotel too.

The *Hotel de France* is built on one of the most ancient sites in Rouen, where the first Roman precincts of *Rothomagus* lay, following the "rue des Fossés - Louis - VIII. " In excavations that were made in 1789 by architect de Torcy, seven metres in depth, there were found remains of huge walls res-

ting on older precincts that are supposed to be gallic. At the same time, lacrymatory urns, jewels and a great many medals of the Higher and Lower empire were brought to light. The *Hotel de France* was also adjacent to the outer premises of the Priory of Saint-Lô. By the memories connected with it, it may be seen that the *Hotel de France* held an important place in the existence of position Rouen, a position that it still deserves.



INFORMATION

CONSULATE : rue Beauvoisine, 49.

HOTEL, DINING-ROOM, COFFEE-ROOM

Grand Hôtel de France, rue des Carmes, 97, 99, 101, 103.

BANKS

Banque de France, rue Thiers, 32.

Comptoir d'Escompte de Rouen, place de la Pucelle, 15.

Comptoir National d'Escompte de Paris, rue Jeanne-Darc, 33.

Crédit Lyonnais, rue Jeanne-Darc, 48.

Société Générale, rue Jeanne-Darc, 80.

POST, TELEGRAPH AND TELEPHONE OFFICES

Central Post-Office, rue Jeanne-Darc, 45.

Central Telegraph and Telephone offices, cours Boieldieu.

CHURCHES

All Saints Church, ile Lacroix, rue Centrale, 38.

(The street facing the Monument of Pierre Corneille on the middle of the Corneille Bridge).

Supported by voluntary contributions.

Sunday Services :

Sunday school at 9 - 45 - in the Vestry of the Church.

Morning service at 10 - 30.

Holy communion after the Morning service on the 1st and 3rd sundays in the month; and also at 9 am on the greater Festivals.

HACKNEY CARRIAGES

Within the boundaries of the town.

For a single drive, 1 fr. 50. — By the hour, 2 fr.

TRAMS

Within the boundaries of the town.

1st class, 15 centimes. — 2nd class, 10 centimes.

The " Grand Hôtel de France " presents his clients of the Hotel and Coffee-house with a very complete time-table for railways, boats, ferry-boats, trams, omnibuses, carriages, post offices, telegraph and telephone offices.

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ITINERARY TO VISIT THE PRINCIPAL MONUMENTS

On leaving the *Hôtel-de-France* turn to the right; walk down "rue des Carmes"; take "rue aux Juifs", on the right. *Palais-de-Justice* (description p. 67). Opposite the Law-Courts, follow the "rue Thouret" (bust of *Thouret*, p. 98), turn to the right into the "rue de la Grosse-Horloge": *Great-Clock* (p. 68). Walk under the Great clock and go on the street as far as the "place Vieux-Marché". *Old Market Place* (p. 103). Turn to the left, at the end of the "rue Grosse-Horloge, place de la Pucelle": *Fountain of Joan of Arc* (p. 93). *Bourgthe-roulde Hotel* (p. 71).

On leaving this Hotel walk to the end of the "place de la Pucelle", facing the hotel, turn to the right "rue de la Vicomté" take the first street on your left "rue aux Ours".

At the corner, of "rue aux Ours" and "rue Jeanne-Darc": *Square Saint-André* (p. 99). — *Tour Saint-André* (p. 77). In the square (at the left angle). *Renaissance house called Diane de Poitiers* (p. 30).

Walk down the "rue Jeanne-Darc", on the right *St-Vincent's church* (p. 55).

On the left at n° 4, a little before the quay: *Octroi*. On the quay turn to the left and walk on: *Cours Boieldieu* (p. 100). On the "cours Boieldieu": *Palace of the Consuls* (p. 80); *Chamber of commerce and commercial Court* (p. 80); *Statue of Boieldieu* (p. 94); *Théâtre-des-Arts* (p. 106).

Facing the "Théâtre-des-Arts: *Pont Boieldieu* (p. 101).

Walk on the "quai de Paris" take the "Rue Porte-Dorée"; turn to the right: "Basse-Vieille-Tour" (p. 104). In the middle of the "Basse-Vieille-Tour", close by the crockery-dealers, walk under the archway; "Haute-Vieille-Tour" (p. 105); "Fierle Saint-Romain" (p. 74). Walk up the "rue de l'Épicerie": *Cathedral* (p. 34), *Porch of the Calende* (p. 38). Take the "rue des Bonnetiers" on the right: *The Archbishop's Palace* (entrance) (p. 51). Turn to the left, "rue de la République" and walk up; the first street on your right: *St-Maclou's church* (p. 53); *St-Maclou Fountain* (p. 92); *Curious houses* (p. 30).

Return to the "rue de la République" and walk up

If you follow this itinerary in a carriage take off the following French leaf and hand it to the driver.

as far as the "place de l'Hôtel-de-Ville *St-Ouen'-church* (p. 51); *Hôtel-de-Ville* (p. 79): *Statue of Napoleon the first* (p. 94).

Going on up the "rue de la République" higher than the "place de l'Hôtel-de-Ville" n° 89, on the left side: *Gendarmery*; facing it, on the right side, on a small square, is *Corneille Lyceum* (p. 115).

"Rue de la République n° 97": "*Caisse d'Epargne*"; opposite to it: "*Petit Collège de Joyeuse*". At the end of the street: *Monumental fountain* (p. 90), on the left: *Saint-Mary's inclosure and garden*; *School of Medicine and Chemistry* (p. 116); *Museum of antiquities* (p. 86); *Museum of natural History* (p. 86).

Come back to the "rue de la République" to the left of the monumental Fountain: place Beauvoisine.

Follow the "boulevard Beauvoisine" as far as "rue Bouvreuil" the third street to the left. At n° 65 in the "rue Bouvreuil": *Joan of Arc's tower* (p. 76).

Walk down the "rue Bouvreuil" at the lower end of which: *Square Sol-*

ferino (p. 99); *Museum and Library* (p. 83).

Take the "rue Restout" on the left, then "rue de la Bibliothèque" on the right: *Municipal Library* (p. 85). Opposite to the library: *an old church St-Laurent's* (p. 64).

Turn to the right "rue Thiers", at the crossing of "rue Thiers" and "rue de la Bibliothèque": *Fountain Louis-Bouilhet* (p. 97); go on the "rue Thiers": *Picture museum* (p. 83). *Ceramic museum* (p. 85). (The entrance is on "Square Solférino" (p. 83).

In the "Square Solférino" near the entrance: *Monument of Flaubert*, (p. 97), fitted in the Library wall.

Come back to the left along the "rue Thiers", take "rue Beauvoisine" on the right. Walk down that street, at the end of which, where the "rue de l'Hôpital" and the "rue Beauvoisine" meet: *Fountain de la Crosse* (p. 92).

Walk down the "rue des Carmes" which continues the "rue Beauvoisine": "Rue des Carmes" nos 97, 99, 101, 103:

HOTEL de FRANCE



ITINÉRAIRE POUR VISITER LES PRINCIPAUX MONUMENTS

En sortant de l'*Hôtel-de-France*, tourner à droite et descendre la rue des Carmes; prendre à droite la rue aux Juifs, *Palais-de-Justice* (description p. 67). En face le Palais-de-Justice, prendre la rue Thouret (*buste de Thouret*) (p. 98), tourner à droite dans la rue de la Grosse-Horloge : *Grosse-Horloge* (p. 69). Passer sous la Grosse-Horloge et continuer la rue jusqu'à la place du Vieux-Marché. *Vieux - Marché* (p. 103). Tourner à gauche, à l'extrémité de la rue de la Grosse-Horloge, place de la Pucelle : *Fontaine Jeanne-Darc* (p. 93). *Hôtel-du-Bourgtheroulde* (p. 72).

En sortant de l'*Hôtel-du-Bourgtheroulde* se diriger à l'extrémité de la place de la Pucelle, face à l'hôtel, tourner à droite : rue de la Vicomté. Prendre la première rue à gauche : rue aux Ours.

A l'angle de la rue aux Ours et de la rue Jeanne-Darc : *Square Saint-André* (p. 99). — *Tour Saint-André* (p. 78). Dans le square (angle gauche), *Maison Renaissance dite Diane de Poitiers* (p. 30).

Descendre la rue Jeanne-

Darc : à droite, l'*Eglise Saint-Vincent* (p. 55); à gauche, au n° 4, un peu avant d'arriver au quai : *Octroi*. Au quai, tourner à gauche, continuer, *Cours Boieldieu* (p. 100). Sur le cours Boieldieu : *Bourse et Palais des Consuls* (p. 80); *Chambre et Tribunal de Commerce* (p. 80); *Statue de Boieldieu* (p. 95); *Théâtre-des-Arts* (p. 108).

En face le Théâtre-des-Arts : *Pont Boieldieu* (p. 101).

Continuer le quai de Paris, prendre la rue de la Porte-Dorée, tourner à droite : *Basse-Vieille-Tour* (p. 105); au milieu de la Basse-Vieille-Tour, à côté des faïenciers, passer sous la voûte : *Haute-Vieille-Tour* (p. 105); *Fierte Saint-Romain* (p. 75). Monter la rue de l'Épicerie : *Cathédrale* (p. 34), *Portail de la Calende* (38). Prendre, à droite, la rue des Bonnetiers : *Archevêché* (entrée) (p. 50), tourner à gauche, rue de la République et monter; la première rue à droite : *Eglise Saint-Maclou* (p. 53); *Fontaine Saint-Maclou* (p. 93); *Maisons curieuses* (p. 33).

Revenir rue de la Répu-

blique, la continuer en montant jusqu'à la place de l'Hôtel-de-Ville : *Eglise Saint-Ouen* (p. 51); *Hôtel-de-Ville* (p. 79); *Statue de Napoléon I^{er}* (p. 95).

Continuer la rue de la République au-delà de la place de l'Hôtel-de-Ville, au n° 89, à gauche : *Gendarmerie*; à droite, en face, sur une petite place, *Lycée Corneille* (p. 116).

Rue de la République n° 97 : *Caisse d'Épargne*; en face la Caisse d'Épargne : *Petit Collège de Joyeuse*. A l'extrémité de la rue : *Fontaine monumentale* (p. 90), à gauche : *Enclave et jardin Sainte-Marie*; *Ecole de Médecine et de Pharmacie* (p. 115); *Musée d'Antiquités* (p. 87); *Muséum d'histoire naturelle* (p. 89).

Reprendre la rue de la République, à gauche de la Fontaine monumentale : place Beauvoisine.

Prendre à gauche le boulevard Beauvoisine jusqu'à la rue Bouvreuil (3^e rue à gauche). Au n° 65 de la rue Bouvreuil : *Tour Jeanne-Darc* (p. 76).

Descendre la rue Bouvreuil; au bas de la rue

Bouvreuil : *Square Solférino* (p. 99); *Musée-Bibliothèque* (p. 84).

Prendre à gauche la rue Restout, puis à droite la rue de la Bibliothèque : *Bibliothèque municipale* (entrée) (p. 86); en face la Bibliothèque : *Ancienne église Saint-Laurent* (p. 64).

Tourner à droite, rue Thiers, à l'angle de la rue Thiers et de la rue de la Bibliothèque : *Buste de Louis Bouilhet* (p. 98); continuer la rue Thiers : *Musée de peinture et Musée céramique* (entrée par le square Solférino) (p. 84).

Dans le square Solférino, à l'entrée, adossé au Musée-Bibliothèque : *Monument de G. Flaubert* (p. 97).

Revenir à gauche par la rue Thiers, prendre à droite la rue Beauvoisine. Descendre cette rue; à l'extrémité, à l'angle des rues de l'Hôpital et Beauvoisine : *Fontaine de la Crosse* (p. 92).

Descendre la rue des Carmes, qui fait suite à la rue Beauvoisine : Rues des Carmes nos 97, 99, 101, 103 :

HOTEL-DE-FRANCE





❧ ROUEN ❧

ITS HISTORY

AND

ITS MONUMENTS





Rouen

ROUEN

(See map of the town in the pocket at the end of the guide.)

General appearance of the city.

Rouen, by its extent, its population and manufactures, its history and the place it occupies in letters, arts and sciences, ranks amongst the principal towns of France. Formerly the capital of the duchy, then of the province of Normandy, and now the chief town of the department of the « Seine-Inférieure » it is 85 miles distant from Paris, 60 miles from Havre and lying on the right bank of the Seine is connected with the left (St-Sever suburbs) by two bridges. Its population numbers 112,352. The town reckons nearly 660 streets, 30 squares, and more than 16,000 houses ; it is divided into twelve sections seven police wards, and sixteen parishes.

Rouen (chief-town of the Vellocasses) the Gallic, then Roman city of Rothomagus, is most favourably situated. It is built on the lower course of an important river, below the confluence of all its tributaries, where the tide is powerful enough to bring the ships. It is there-

fore a place marked by nature for traffic. The lower part in which the town lies is rather narrow and overlooked by rather steep hills, but two valleys opening into the thick of the upland offer an easy access to the heights by gently sloping acclivities, and make room for the suburbs to stretch out. The windings of the Seine below the city gave it great strategical advantages in the middle ages, protecting it from any invasion from the sea. Besides the Seine, three rivers water the town, the Robec that rises at "Fontaine-sous-Préaux", the Aubette that comes from Saint - Aubin - Epinay, and the river of Cailly or Bapeaume that flows in a north westerly direction through newly annexed territories.

The town extends within a curved line formed by the "boulevards" laid out on the ancient precincts, and stretches out on the right bank towards the heights of Sainte-Catherine, the valley of Darnetal the hills of Boisguillaume, the valley of Bapeaume and the heights of Canteleu. On the left bank it is connected with the faubourg Saint-Sever

that stretches out towards the important suburbs of Sotteville, Saint-Etienne-du-Rouvray and Petit-Quevilly.

Owing to its admirable situation the view of Rouen is a splendid one. Its river dotted with islands, its quays its monuments with their turrets and spires towering above the clustered houses, framed by the forests and hills that surround it form a charming sight. In the town in spite of the laying out of broad spacious thoroughfares, bordered with new houses in freestone, in spite of the destruction of its walls and of the curious gates that opened out of them, Rouen still remains one of the most picturesque towns in the country. It is notable for the aspect of its mediaeval streets, the number and variety of its religious and civil monuments, some of which are unique. It is preeminently the *« Museum city. »*

An archbishop's see, the seat of a Court of appeal, the headquarters of the 3rd army corps and the 2nd military division, Rouen possesses a number of schools and colleges, and is a very important centre for trade and manufactures. It is especially known for its cotton mills, its striped or check cotton - materials named

« rouenneries » and all the industries connected with spinning : printing, dressing, bleaching, etc. The spinning factories in the adjacent *« communes »* (Darnétal, Saint-Leger, Déville, Maromme, Houlme, Bondeville, Quevilly, Sotteville), contain several million spindles. Important trade in chemicals, foundries metallurgic works, soap - houses, shipbuilding yards, distilleries petroleum and mineral oil warehouses; renowned confectionery (*dragées*, *sucres de pommes*). A crockery-ware famed throughout the world was formerly made in Rouen. In consequence of the variety of its commercial and manufactured productions, Rouen does business with every country in the world.

The relations of Rouen with other parts of the world have been increased since the carrying out of works on the Lower Seine that have given the port of Rouen, lying inland, a very advantageous situation as a means of intercourse with Paris.

The port is divided into a maritime port (40 acres) below *« Boëldieu bridge »* and an inner river harbour (25 acres); the entrance to the first is accessible to the largest ships, drawing 24 feet 6 inches of water. The



wharfs are three miles in length and the platforms 71 1/2 acres in surface; they are crossed by railways connected with the Northern and Western Cies. They are supplied with numerous steam and hydraulic cranes as well as with cranes on floating pontoons. Besides the docks, general store houses and particular sheds, the port of Rouen comprises several special docks: a petroleum dock with isolating dams (down the river) and close to it the timber dock. There is a slip for the overhauling — and repairing of ships. Rouen owing to the perfection of the working gear of its port, carries on an extensive trade with Algeria, Spain, Portugal, England, Italy, northern Europe and America. It has also an important cattle-market at Saint-Sever and a corn-market.

The activity of its trade and manufactures cause every district of Rouen to be full of bustle and stir especially since the electrical tramways have begun to run.

History

Rouen called *Ratuma* and *Ratumaccos*, by the Gauls and *Rotomagus* by the Romans, was the chief town of the country of the Velio-casses (inhabitants of the "Vexin", and in the third century the metropolis of the 2nd Lyonnese of the Celtic province (a division of Gaul under Cæsar). The Romans had a prefect and a garrison in it.

St Mello was its first bishop in 260. His chief successors, were St Victrix, in 406, the friend of St Martin of Tours; St Gildard or Godard, St Pretextat, who was stabbed at the foot of the altar by Fredegonde for having celebrated the wedding of Merovée and Brunehaut in 585. St Romain who destroyed every pagan temple and is famous for the miracle of the "Gargouille". Saint Ouen, the friend of Ebroin, a mayor of the palace of Neustria.

In 841, the Normans took possession of Rouen and

plundered it. In 876, another and still more dreadful invasion, was led by Rollo who made it the base of his war operations in Neustria. In 912, the treaty of Saint-Clair-sur-Epte awarded the town to him as his capital and he became its benefactor after being its plunderer. Fourteen dukes of Normandy succeeded him, the last two being Richard the Lion hearted and John Lackland.

In 124, Philip August brought back Rouen under the French rule and built on the slope of one of the hills a fortress, the keep of which is still extant as the Tower of Joan of Arc. This second French period was marked by dreadful riots, more particularly those of 1382 called the *Harelle*.

In 1418, the Rouennais shamefully abandoned by Charles VI opened their gates to the English after a bloody siege of seven months. Their king Henry V demanded hostages and 300,000 crowns as a ransom. He built at one end of the town the fortress since known by the name of *Old Palace*.

In 1431, on May 31, the English burnt *Joan of Arc* on the place of the *Old Market*. An inscription shows the very place on

which the stake was erected. In 1432, Ricarville with the help of 104 fellow-soldiers seized upon the ancient castle of Philip-August, but a few days later they were all ruthlessly slain and the castle recaptured by the English.

In 1449, Charles VII being at Pont de l'Arche, Dunois and the counts of Eu and St Paul invested the town defended by Somerset. Driven back at first by Talbot, they succeeded in capturing fort St Catherine where Charles VII established his headquarters. On the tenth of November the French king made a triumphal entrance into Rouen.

Philip the Fair had established the judicial Court of the Exchequer in 1302. It was reorganized by Louis XII in 1499 and Francis I bestowed upon it the name of *Parliament* with its privileges 1515.

The Reformation having spread into the town Parliament proved unrelenting. It drove into exile such of its members as had embraced the new doctrines and caused a great many sectarians to be burnt at the stake. The « Huguenots » took possession of the town on April 16th 1652; on the 3rd of May they invaded the churches and convents

and gave them up to be plundered. They damaged most of the sacred buildings and broke in pieces the statues adorning the porches of the Cathedral and of other churches. On all Saints' day, during the service they set the Cathedral on fire and broke, burnt or plundered all its ornaments. The Huguenots held sway in the town for six months; then the royal army seized the town after several assaults and in its turn gave it up to be plundered; the catholic worship was restored.

On St Bartholomew's day the Catholics wreaked a fearful revenge. More than 600 Protestants were slaughtered.

Charles IX held in Rouen a "bed of Justice" when he claimed the "*honour*" of the butchery of the "St Barthélemy". Henry III signed there the "*Pact of Union*" and after the fruitless attempt of 1592 Henry IV at last entered Rouen on the 16th of October 1596.

The proclamation of the Edict of Nantes 1598, was the beginning of a prosperous era for the trade of the town, but its revocation in 1685 (25,000 inhabitants were obliged to emigrate) dealt it a serious blow. The town did not regain its

commercial and industrial importance till the First Empire.

In the XVIII century, Rouen suffered from various local calamities, plagues dearths risings brought about by the rapacity of the treasury clerks. The Parliament endeavoured to contend with the royal despotism; it was dissolved by Louis XIV and reinstated by Louis XV.

The Revolution passed off quietly enough in Rouen with here and there a few affrays of no consequence.

In 1848 a riot broke out, barricades were erected, but the national guard with the troops of the garrison restored order.

Rouen was occupied by the German army from the 5th of December 1870 till the 22nd of July 1871.

Manteuffel and the duke of Mecklembourg laid it under heavy contributions and treated it most shamefully.

Celebrities of Rouen

Rouen has given birth to a great many men that have become famous for divers reasons, we shall mention among them:

Peter Corneille and his brother Thomas; Fontenelle, the author of the

"*Plurality of worlds*", the poet Pradon; the voyager Cavelier de la Salle, the economist de Boisguilbert, the composer Boïeldieu, Marie Desmares, surnamed "la Champmeslé", an actress; Marie Dubocage, Nicolas Mesnager, a negotiator of the Peace of Utrecht; P. Daniel, Brunoy and Berruyer, jesuits. Lemery and Dulong, chemists; Pierre Fain, who designed the Château-Gaillard, and J.-F. Blondel, architects; the painters J. Letellier, J. Jouvenet, J. Restout, Géricault, Lemonnier, Court, Morel-Fatio; Armand Carrel and de Villemessant, journalists; the actor Bocage; Périn, manager, of the "French Comedy" and of the "Opéra"; the jurisconsult Marcadé, Guy de la Brosse, a physician and botanist, the creator of the "Jardin des Plantes" of Paris; Chéruei, the historian; Pouchet, a naturalist; Edouard Adam, the inventor of the wine-still, the eminent writer G. Flaubert; Dr Blanche, Désiré Martin, engineer; the scholars Alfred Darcel, director of the "Gobelins" and of the "Cluny museum"; Davilliers; L. Heuzey, the Hellenist; de la Pommeraye, a stage reviewer; General Duvivier, etc.

*Houses now standing
in which celebrities of
Rouen were born:*

ARMAND CARREL, a journalist (1800), rue Coignebert, 31, close to St Nicaise.

BOIELDIEU, a composer (1775), rue aux Ours, 61, near "rue Jeanne-d'Arc."

EDOUARD ADAM, a chemist (1768), rue Eau-de-Robec, 245, near St Ouen's church.

DULONG, a chemist and physician (1785), rue aux Ours, 46, near the "rue Jeanne-d'Arc."

FONTENELLE, a man of letters and a scholar (1657), rue des Bons-Enfants, 132-134, near the "Old Market" and the "rue Fontenelle."

GÉRICAUT, a painter (1791), rue de l'Avalasse, 13 A, near the "boulevard Beauvoisine."

GUSTAVE FLAUBERT (1821), pavilion of the "Hôtel Dieu, rue de Lecat, 51, facing the", rue de Crosne.

JACQUES LE LIEUR, an alderman of Rouen (xv century), rue de la Savonnerie, 18, near the "rue Grand-Pont."

JOUVENET, a painter (1644), rue aux Juifs, 11, near the Palace of Justice (house rebuilt in 1860.)

PIERRE CORNEILLE, poet,

(1606), rue Pierre-Corneille, n^o 4, near the « Old Market and the Prefecture (the house has been pulled down).

Quays, streets and squares, boulevards.

The town is lined, along the Seine, with a series of quays; starting from the East: the "*quai de Paris*", and the "*Place de la République*", the "*quai de la Bourse*", the "*quai du Havre*", and the "*quai du Mt Riboudet*", of which the "*avenue du Mt Riboudet*", planted with trees is the continuation. The boulevards from East to west (created in the xviii century), run round the town & are 4,400 yards in length: the "*Bvard Gambetta*", planted with trees, on which are the Northern terminus, the "*Hospice général*" and the "*place St Hilaire*"; the "*Bvard St Hilaire*" which is reached by slopes; the "*Bvard Beauvoisine*", with the "*place du Boulingrin*", and from which the "*Monumental Cemetery*" is reached, this boulevard crosses the "*place Beauvoisine*" from where the road to Neufchatel branches, leading to the heights of Boisguillaume, and continues as far as the

end of the "*rue Jeanne-d'Arc* near the "*rue Verte* and the Western terminus (right bank). It is continued by the "*Bvard Jeanne-d'Arc*", as far as the "*place Cauchoise*" from which the "*St Gervais district*" is reached. The "*Bvard Cauchoise*" goes down to the Seine, crossing the "*rue de Crosne*" which was opened in the xviii century and which leads to the new district of St Madeleine's, a church standing in an avenue, now "*avenue Pasteur*" that ends at the Seine close to the "*Champ de Foire*". The "*Bvard Cauchoise*", passing by the Prefecture, leads to the "*quai du Havre*."

Only a few perpendicular thoroughfares run through the town from North to South, from the boulevards down to the quays: the "*rue de la République*" opened early in this century, passing by the monumental Fountain, the "*Hotel de Ville*" (Town hall) and the place de l'Hôtel-de-Ville, St Ouen's church, the Archbishop's palace St Maclou, and ending at the "*place de la République*" opposite "*Corneille bridge*." The "*rue Beauvoisine*" and the "*rue des Carmes*" that is the continuation of it, as well as the "*rue Grand-Pont*", one of the oldest thorough-

fares in the town and widened in 1886, divide the city in two nearly equal parts, passing by the Cathedral and ending at the "*Théâtre-des-Arts*", opposite the new "*Boieldieu bridge*". The "*rue Jeanne-d'Arc*" 1093 yards, opened in 1867 is the finest and the broadest in Rouen which it crosses almost entirely, connecting the Western terminus with the quays, passing by the Palace of Justice, and leading through two new streets, the "*rue Rollon*" and the "*rue Guillaume-le-Conquérant*" to the "Old Market".

Rouen reckons but few streets running parallel to the Seine and connecting the eastern and western parts of the town. The largest and longest of these streets is the "*rue Thiers*" lately opened through the "Renelle district" no longer extant. The "*rue Thiers*" runs from the "place Cauchoise" to the "Hotel de Ville" and is prolonged, as it were, as far as the "St Hilaire suburbs" on the west through the old streets "*des Faulx*, *St Vivien* and *St Hilaire*". Another street, opened during the Empire, the "*rue d'Amiens*" goes likewise through the old popular district of Martainville, in a parallel direction with the

"*rue Eau de Robec*" so picturesque with its houses overhanging the river "that ignoble minor Venice". Towards the Seine this district of Martainville has been made more healthy by the opening of the "*rue Alsace-Lorraine*" and the pulling down of the ancient "*Clos St Marc*".

A whole net of small narrow streets which have preserved a good deal of their picturesque antiquity, connects crosswise the "*rue Grand-Pont*" and the "*rue de la République*". The most important ones are the "*rue de la Chaîne*" and the streets running round the Cathedral. In front of the Cathedral there ends, coming from the "place de la Haute-Vieille-Tour" one of the best known and



"*Rue de l'Épicerie*".

most picturesque streets, one also most often reproduced, the "*rue de l'Épicerie*" parallel with the no less curious "*rue du Bac*". Between the "*rue Jeanne-d'Arc*" and the "*rue Grand-Pont*" the most frequented streets are the "*rue Gante-rie*", the streets skirting the Palace of Justice "*rue St Lô*" and "*rue aux Juifs*" and above all the "*rue de la Grosse-Horloge*" ending in front of the tower St Romain (Cathedral), and to which its arcade and the view of its old houses give such a peculiar character. The district of the Old Market is connected, to the west, with the "*Cauchoise*" district, which dates from the beginning of the century and to which the traffic of the "*rouenneries*" has been partly removed, by the "*rue de Crosne*" opened in the XVIII century by governor de Crosne and which was to have extended in a straight line to the portal of the Cathedral. A succession of streets perpendicular to the Seine run down from the Old Market the most important of which are : the "*rue du Vieux-Palais*", the "*rue Herbière*", the "*rue de la Vicomté*" and the "*rue Fontenelle*". A street parallel with the whole length of

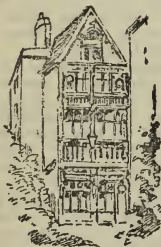
the quays, the "*rue des Charrettes*" extends as far as the "*Théâtre des Arts*" and is continued by the "*rue de la Savonnerie*", to the "*place de la Basse-Vieille-Tour*". A few districts to the north lie rather outside the movement of traffic : such is the "*St Nicaise*" district where many convents and congregations settled in the XVII century. Its chief thoroughfares are the "*rue Orbe*" and the "*rue Bourg-l'Abbé*" that connect it with the "*rue de la République*" : to the South, it is connected through the "*rue Edouard-Adam*" with that part of the "*Martainville* district" on which the "*General Hospital*" stands.

Rouen is connected with the suburbs of St Sever by two bridges, "*Boïeldieu* bridge" and "*Corneille* bridge" the latter resting on the "*île Lacroix*" which island is crossed by two parallel streets, the "*rue Centrale*" and the "*rue de l'Industrie*". Both bridges lead to two squares, the "*place Carnot*" on which is the "*Rouen-Orleans terminus*" and the "*place Lafayette*" from where start the "*ruess St Sever*" and "*Lafayette*" that run through the faubourg. Its principal quays "*Cavelier*

de la Salle " and "*Jean de Béthencourt* " down the river, are connected with the centre of "*St Sever* " by the "*Bvard d'Orléans*" the rues "*Admiral Cécille* " and "*Jean Rondeaux*" which join the "*route de Caen*". *St Sever* was formerly the place where the famous Rouen crockery-ware was made.

It was also at *St Sever* in the ancient glass-works near the "*rue du Pré* " that *Blaise Pascal* made two experiments on vacuum. The first had taken place on *St Catherine's* heights.

Curious houses.



In the "*square St André*" "*rue Jeanne-d'Arc*, 17 ", at the corner of the "*rue aux Ours*" there stands a house with a wooden front in the Renaissance style ; it is two-storied with a gable

and was one of the most remarkable that adorned the "*rue de la Grosse-Horloge*" where it stood on the site now occupied by the "*rue Jeanne-d'Arc*". It was a timbered house erected very likely about 1580 and stood in the *rue de la Grosse-Horloge* bearing the numbers 129-131. *De la Quérière* " gave a description of it in " the *Old Rouen houses*, so did *André Pottier*, in the "*French Monuments*" and *Palhustre* in the "*Renaissance*". It was represented in the beautiful drawing made by *Bowington* in 1828, engraved by *De-launey* in 1877. Bought out in 1861 in the "*rue de la Grosse-Horloge*", the house was made over to the town by the contractors for the works of the "*rue Jeanne-d'Arc*". All the pieces of the frame-work reserved for its restoration were numbered. A debate arose as to the place on which this restoration should be effected : the "*Hôtel de Ville*" gardens were at first proposed and the house would have been rebuilt at the corner of the "*rue de l'Epée*" and "*rue des Faulx*". It was only in 1868 that the house was rebuilt in the garden of the "*Square St André*" but it was not possible to place it facing the street. The

restoration was superintended by the sculptor Arsène Joüan.

There is Nothing worth mentioning inside.

Rue du Bac : Ancient houses in stone, nos 28 and 30, xviii century. A xvi century house, the remains of the ancient "Madeleine Hospital" at the corner of the "rue de la Salamandre".

Rue de l'Epicerie : Numerous houses of the xvi century, near the "place du Marché aux Balais", a curious house with a modillion in carved wood, 1607.

Rue St Denis : Remains of a gate xvi century. "*Rue de la Savonnerie*" xvi century houses.



No 29, "Dwelling of the Caradas", "place des Arts" at the corner of the "rue de la Savonnerie" and "rue de la Tuile", a very curious house of the xvi century with machicoulis and

gables. *Rue Potard*, at the corner of the "rue du Bac" a mask in stone. *Rue Grand-Pont*, houses dating from 1600 or 1620, nos 39, 41; houses of the xvi century. *Rue St-Etienne-des-Tonne-liers* : House of the xvi century with a gate of carved wood; a pretty house of the xvi century cleverly restored, with Renaissance wooden pannels. *Petite rue Nationale* : Remains of the ancient monastery of the Franciscans. *Rue du Fardeau* : xvi century house no 1. *Rue aux Ours* : Numerous mansion-houses of the xviii century. "*Passage d'Etancourt*" connecting the "rue aux Ours" and the "rue de la Grosse-Horloge" : ancient mansion-house of Pain d'Etancourt, xviii century, entrance with a spacious Renaissance court-yard, in which thirteen statues of gods and goddesses stand on xvii century consoles. Within the apartments there were formerly to be found decorations in gilt-leather. *Rue du Change* : xviii century houses. *Place de la Calende* : xviii century houses and in a xv century house, on the right, a curious gothic staircase. *Rue St Romain* : Renaissance gate of the ancient Audit-office; houses of the xii century. *Rue St Nicolas* : ancient college of



“ Rue St-Romain ”.

Darnetal ; a house of the xviii century. *Passage St Amand* : at the further end of the yard, northern side, remains of the ancient convent of St Amand ; southern side : a small stone building of the xvi century. *Rue St Amand* : Turret and wrought-iron impost (xviii century). *Rue de la Chaîne* : mansion-houses of the xviii century. *Place des Carmes* : houses of the xv century repaired, formerly a canon's dwelling. *Rue Ampère* “ or *Petit-Salut* ” : A curious xvii century house with a wooden staircase outside, a small gate in the Louis XIII style. *Rue de la Grosse-Horloge* : several old xvi century houses with gables and coving ; stone houses with masks and wreaths of leaves ; house called the Goldsmiths' house (orfèvres) ; staircase with a carved lion. *Rue aux Juifs* : site of the house, in

which Jouvenet was born. *Rue du Bec* : houses of the xvi and xvii centuries, ancient “ Hôtel de Normandie ” where Voltaire resided. *Rue Boudin* : xvi century house with stone carvings. *Rue des Fossés-Louis-VIII* : xvi century houses. *Rue de la Poterne* : mansion-house of the xvii century. *Rue de la Croix-de-Fer*, n° 4 : formerly “ Hôtel de la Santa Casa ” the bas-reliefs of which, Hercules' and Diana's triumph, have been removed to the “ Cluny museum ”. *Rue Ganterie* : hotel of the xvii century where Voltaire resided in 1731. *Rue de la Vicomté* : xvi century house, restored : at the corner of the “ place de la Pucelle ” xviii century house with high consoles and wrought-iron balcony by le Friand. *Rue Percière* : xvi century house n° 11. *Rue des Bons-Enfants* : Old Norman hostelry with inside gallery, xvi century house ; n° 134, house in which Fontenelle was born. *Rue St Patrice* : numerous xvii and xviii century mansion-houses with portals adorned with consoles ; Girancourt Hotel and College for girls. *Rue du Moulinet* : Louis XIV mansion-house n° 7. *Rue du Sacre*, two curious façades in Louis XIII style. *Rue Morand* : Louis XIII hotel,

n° 6. *Rue Etoupée* : "House of the City of Jerusalem" (carved ensign, 1580) n° 4. Escutcheoned house of the xvii century. *Rue du Cordier* : xvii century mansion-house. *Rue de la Seille* : Cideville mansion-house, xviii century. *Rue Beauvoisine*, xvii century houses, numerous gates, ancient convent of Bellefonds. *Place de la Rougemare* : xviii century houses. *Rue Bourg-l'Abbé* : xvii and xviii century houses. At the corner of "*rue Coignebert*" : Statue of the Virgin by Jadoulle. *Rue des Faulx* and *St Hilaire* : xvi, xvii century houses. *Rue Martainville* : xvi, xvii century houses; xviii century house with a statuette of the Virgin under a canopy. *Rue des Arpents* : very curious house with carved plaster-walls, known by the name of the "Gaslighters". *Rue Eugène-*



Dutuit : ancient house with carved plaster-walls, formerly in the "*rue Malpalu*" rebuilt on this spot (catechism class-room); next to this is a modern gothic (vicarage). *Rue Malpalu* : xvi and xvii century houses; gates with compartments in the Louis XIII style. At the corner of the "*rue Louis-Brune*" : very curious wooden house of the xvi century, Henry II style, known as "Common oven" lately restored; front of the ancient Town-Hall on the "*rue aux Juifs*". *Rue Damiette* : xvi century houses with grotesque friezes; xviii century mansion-houses among which the curious one of "Sennerville" (xvi century), where the Chancellor of England died and which was repaired in the xviii century, inner court-yard, frontal with statues. *Rue des Augustins* : xviii century mansion-houses. *Rue "and" place Eau-de-Robec* : Gate with statuette of saints, xvi century. *Rue des Bouche-ries-St-Ouen* : xvi century houses with statuette of saints. *Place de l'Hôtel-de-Ville* : xviii century mansions, remains of an ancient wall of St Ouen's abbey. *Rue de l'Hôpital*, n° 1 : A very curious Renaissance mansion with arcades and

pilasters adorned with tracery; entrance with two columns with statues and a frontal. *Place St Godard*: ancient mansion of the "Jube" and the "Alleurs", XVIII century mansions. *Rue des Charrettes*: XVIII century houses. *Rue St-Eloi*: very curious sculptured houses, inner court-yard of the XVIII century, and XVI century houses. *Rue Haranguerie*: XVII century house with bandlets and dormer-windows. At the corner of the "*rue des Charrettes*": house with outside staircase. *Rue de Crosne*: XVIII century mansions. *Boulevard Cauchoise*: XVIII century mansions. *Rue Pierre Corneille*:

house of Pierre Corneille, n° 4, with a XVI century entrance. *Rue du Vieux-Palais*: inner court-yards, XVI century style. Manor of the "Motte St Filleul", *rue de Constantine*.

ST SEVER. — Ancient priory of Grammont, *rue de Grammont*, XVIII century. *Rue St Sever*: XVIII century mansion. *Rue des Emmurées*: Remains of the ancient priory of the "Emmurées" XV century. La Motte castle, 1, *rue de la Motte*, a small mansion having belonged to the Vierville and Harcourt families and in 1746, to the surgeon Lecat; old barn and XVI century building.

RELIGIOUS BUILDINGS

Cathedral Our Lady's church

Place de la Cathédrale

OUTSIDE: To form an idea of the whole of the monument, walk round it, along the "*rues du Change, des Bonnetiers, de la République, St Romain*" and "*des Quatre-Vents*". This will enable you to realise the gigantic proportions of the iron-spire.

"*Rue du Change*" on the small "*place de la Calende*", you will see the Porch of the Calende, then the Archbishop's

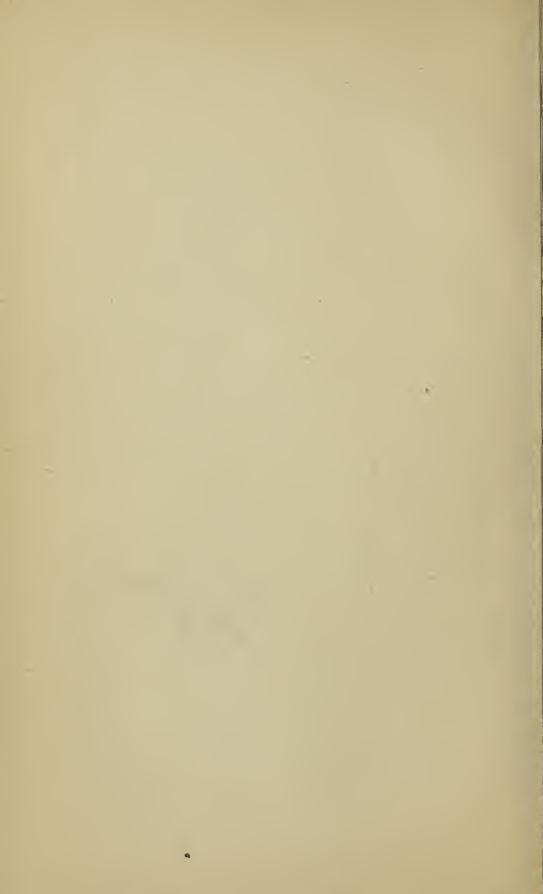
palace which you will go round along the "*rues des Bonnetiers, de la République*" and the "*rue St Romain*" on which is the Booksellers' Porch; "*cour d'Albane, rue des Quatre-Vents*".

INSIDE: To visit the pourtour of the choir and the Virgin's chapel in which the tombs of cardinal d'Amboise and Dreux-Brézé stand, apply to the beadle (gratuity).

To make the ascent of the spire (812 steps), apply "*rue St Romain, cour des Libraires*", to the porter, on the right,



Cathédrale



entering the court. Minimum fee for one, two, three and four persons, 2 francs ; for each person, half a franc.

The present church, the fifth religious building erected on the spot since the establishment of Christianity in Rouen, is one of the most beautiful cathedrals. It was begun in 1201 and therefore may be considered, for the main part, as a work of the early years of the XIII century. The plan on which it was built is in the shape of a cross and it is divided into a wide nave and two collaterals with chapels. The transepts are also flanked with collaterals and chapels with polygonal apses. Behind the choir and chancel is the Virgin's chapel built on vast proportions. Outside, the Cathedral reckons seven towers; the central tower raised on the transept, two on the front and two on each of the transept portals.

Main Portal. — The front of the main portal, with the exception of the two side porches dating from the end of the XII century which have been preserved, was built by Roulland le Roux: the foundation stone was laid by George d'Amboise, on June 18th 1509, and it was ended in 1530 under the second George

d'Amboise. On the counterforts stand statuettes of sibyls and prophets by the image-painters Théroulde and Désolbeaux; the latter carved the bas-relief of *the tree of Jesse* adorning the tympan; the gates covered with fine tracery were decorated by Colin Castille. The splay and the archstones of this portal are profusely decorated with bas-reliefs, foliage, pinnacles, dais and flowers, but having been damaged by the Calvinists in 1562 and by a storm in 1583, they are quite dilapidated now. Above the central gates rises an open-worked pyramidal frontal at the bottom of which the clock dial is placed. The façade ends with four small-spires built from 1407 to 1430 by Jehan Salvart, Jehan Lebrun and Jehan Lescot, and which were blown down by the hurricane of 1682; only one has remained to this day. Unfinished counterforts flank the portal at both ends; they were built in 1827 under the superintendence of Alavoine.

Breadth of the main portal between the two pyramids that flank it: 40 feet.

Northern portal or St John's (to the left). — Breadth 9ft; height 38ft; dating from the early years of the XIII century. Gate

with a lintel under an acute-curved archstone protected by a semi-circular arch with smooth covings: the field between the two arches was to be decorated with mural paintings.

Basements with two rows of compartments, decorated with lengthened and open-worked ovolos, foliage and flowers: some grotesque figures. This basement supports small columns the fillets at the foot of which are protected by claws of fantastic animals such as lizards. Upright feet filled with a rich foliage. Arcade resting on a broad freeze of foliage, with four concentric inward covings: two formed with fern leaves, and two more the three sides of which are decorated with geometrical drawings: trefoils, open-worked crescents. On the tympan divided into two registers: *The shrouding of St John by his disciples*, at the top; below, *the martyrdom of St John* divided into three subjects. *Herod's feast*; *Herodias, dancing on her hands* (this bas-relief has suggested to G. Flaubert a part of his tale of *Herodias*). *The beheading of the Saint at the prison-gate*. Painted leaves XIII century.

Southern Portal of Saint-

Stephens (on the right).—The same arrangements as those of the preceding portal. XIII century. At the angle of one of the covings, to the right, a lion's head: men's heads and busts at the scape of the covings. The tympan is wholly occupied by "*the stoning of saint Stephen*" with a face of Christ in an almond-shaped nimbus. Above the covings, on a flat ground, between the two arches, there must have been paintings representing angels whose profiles are still to be caught sight of on a hammered ground that was very likely gilded.

Tower Saint-Romain, on the left, with a pointed slated roof. The base of this tower presents nothing but a bare surface supported by three strong counterforts (end of the XIII century, remodelled in the XV^e century, by Guil. Pontifz). Three stories slightly receding one upon the other are decorated with lancet windows two by two; on the last story but one the gothic windows are single. Above those stories of the XII century ending with a balustrade, there rises a last one built in 1467 by Guil. Pontifz; it is covered with a roof in

the shape of an axe, very high topped by two crosses as king-posts and decorated with three leaden suns formerly gilded. This tower contains the bells of the Belfry which is reached by a gothic wooden staircase. Under Louis XIV there were eleven bells in this tower; they were reduced to eight in 1786. Four of them were used to cast the big bell, cracked in 1845 and recast in 1850. (6 tons, 9 cwt).

A small building 13 feet broad connects the Tower "Saint-Romain" with the main body of the Cathedral; the back part is of the XII century, the fore part of the XIV century and consists of a gallery formed by a balustrade. This balustrade by which the Tower Saint-Romain is reached was decorated in the XVI century by two overlying rows of niches and statues topped by open worked casements and a gable. (Height of the Tower Saint-Romain, 246 ft).

Tour de Beurre (*Butter tower*), on the right: was raised from 1485 to 1507. It was called the Butter tower because it was built with the proceeds of the alms given by such of the congregation as were allowed to use butter during

Lent: a square mass on each side of which are large ogive mullioned windows of the XVI century, in the manner of G. Pontifz. The upper octagonal story very richly ornamented has the shape of a crown and was built by J. Le Roux about 1507. Eight statues on the second floor, sixteen on the third, Amongst others those of Adam and Eve in "realistic" postures. One of the bays of the tower on the ground-floor was widened to make room for the famous bell "George d'Amboise" weighing 18 tons; cast by Jean Le Machon, of Chartres, cracked in 1786 when Louis XVI entered the town, made into guns in 1793; its clapper is at the entrance of the Museum of antiquities.

Central Tower.—In the middle of the transept, a stone tower of the XVI century, formerly topped by a wooden pyramid covered with lead, the work of Robert Becquet (432 ft high), built in 1542 and struck by lightning in 1822. On these two stone stories, an iron spire erected from 1824 to 1876 from the plans of architect Alavoine. There is at the top an iron lantern with a circular gallery from which you enjoy a splendid view of the envi-

rons of Rouen. This spire rises 500 feet from the ground and is flanked at its base with four small spires.

The tower the inside of which forms a lantern as high as the second story, comprises a basement of the XIII century with arcades a first story of the XIV century, altered in the XVth and a third story built by Roland Le Roux, whose effigy is to be seen with the attributes of his profession on the western side. This story had been built to support the stone spire that was to replace a leaden one burnt in 1514.

But instead of executing the gothic plan of Le Roux, archbishop George d'Amboise, the nephew, preferred the timber spire in the Renaissance style, of Robert Becquet.

Portal of the Booksellers, at the end of the northern transept. You reach it through a court-yard closed by a kind of stone rood-loft restored in our time. In this small yard were formerly set up the booksellers' shops that have given the portal its name. To the right: gothic buildings, ancient library of the chapter-house, built by Pontifz; to the left, residence of the ancient *ecclesiastical court*.

The portal is formed by two ogive bays, set two by two, topped by high casements and flanked by two square towers with open-worked windows, divided by small slender columns. On the sides of the portal, 150 medallions with very curious bas-reliefs: odd and grotesque subjects. The bas-relief of the gate tympan was left unfinished; lower compartments: *the Resurrection of the dead, the setting apart of the Elect*. The pourtour of the coverings is filled with statues of angels and prophets the supports of which have been removed. At the top of the gable, in front of the rose-window the frame of which is an arcade adorned with head: statue of an angel sounding a trumpet. This portal was erected from 1430 till 1470, by G. Pontifz, by order of cardinal d'Estoutteville: it has been restored in our time by Messrs Desmarets and Barthélemy.

Portal of the "Calende."

— The southern portal named « la Calende » — (*Calende* was an ecclesiastical assembly) — is situated at the extremity of the southern cross-bar and leads out on a narrow square. "The portal of the Ca-

lende, says Violet-le-Duc, is a master-piece. Everything in it is done with a rare perfection." In the tympan of the portal and on the two lintels there are represented, as on a frieze, scenes of the life and Passion of Christ. On the pier is the statue of *Christ*; the statues of the apostles are in the side niches; in the inner covings faces of angels and martyrs. One of the most interesting parts is the series of the small bas-reliefs set in representing some grotesque or allegorical scenes such as *the Tree of Jessé* *the lay of Aristotle*, descriptions of petty trades and *the lives of Jacob and Joseph*. In this series there is to be noticed on the right a man hanging from the gallows, which gave rise to a fable that has gained some credit. According to a popular tradition, the portal of the "Calende" would have been paid for with the forfeited goods of a baker who used false weights and was for his misdeed, strung short and quick.

In the lower cusp of the first gable there is sculptured the « *Weighing of souls* » and under an ornamented dais that tops the second gable, there is to be seen the « *Group of Jesus-*

Christ and the Virgin, " surrounded with angels, which finishes of the whole of the monument.

This portal was restored as well as the Virgin's chapel from 1854 till 1866.

The sides of the nave, the choir and the apsis are in the ogive style of the early part of the XIII century. The walls of the side chapels built between the counterforts are of the XIV century. On the south side, near the portal of the "Calende" there is, at the third bay triforium a small portal called "*Porte des Maçons*" opening into the ancient masons court. In the tympan with three covings is a bas-relief: "*Presentation of the Virgin and of Jesus at the Temple*," restored in our time. On the northern side close to the Tower St-Romain, there is the "*Cour d'Albane*,"



at the further end of which, in a parallel direction with

the Booksellers Portal, is the *capitular council-hall*, with bays lighted by three large ogive windows and the only story of which is topped by a balustrade. Behind, fronting the "*Booksellers' court*," is the Library in which you will notice a splendid window by Jean Davy; in this room are exhibited the shrines, tapestries, manuscripts and books that formerly were part of the Cathedral treasury.

The buildings of the ancient "*Officialité*" or ecclesiastical Court and the prisons are also to be found on the "*Booksellers' court*," rue St-Romain, on the left as you enter.

Close to the archbishop's palace are to be seen, in a half dilapidated state the remains of the ancient "*Chapelle des Ordres*," in which final sentence was passed upon Joan of Arc.

The *inside* of the Cathedral is very impressive from its size and vast proportions. Its shape is that of a Latin cross. It comprises a triple nave with eleven bays, the aisles extending to the cross-bars of the transept. Side chapels have been added in each of the aisles from the XIII till the XV century. Each of the two cross-bars of the transept, placed under

the central tower that forms a high lantern, ends with a portal. There is a chapel to the west of each one. Choir resting on heavy pillars in the pure Norman style with a *pourtour* and the Virgin's chapel at the apsis, rebuilt and enlarged in 1302. What is most striking in the structure of the Cathedral inside is the false galleries of the aisles, supporting a gallery that runs round the pillars, behind clusters of small columns resting on a scape chiefly decorated with grotesque human faces.

The general dimensions of the interior of the Cathedral are: 445ft in length; 98ft 16 inches in breadth; the transept is 177ft 24 inch long; the main nave 91ft 10 inch. high; the collaterals 45ft 11 inch. high; the height of the lantern at the transept is 164ft 11 inch. The church is lighted by 130 windows and three large roses placed above the three portals. The one above the main portal represents *God the Father*, surrounded by angels holding the instruments of the Passion and musical instruments.

CHAPELS.

There are twenty-five chapels along the pour-

tour of the church. From the lower end, on the right side, they are :

St-Stephen's Chapel, formerly called the church of "St-Etienne - la - Grande - Eglise." Under the Butter Tower, supported by six large pillars with groins; statues : *St Guillaume d'Aquilaine*, the *Sacred Heart*; storied capitals. Stained glass windows in the upper gates : *St Peter walking on the waves*, the *Ascension*, *Christ appearing before Magdalen as a gardener* (xvi century), *Sacred Heart* (modern) the *Pilgrims of Emmaüs*. Underneath those windows : *St Peter*, *S Andrew*, *St James*, *St John*, *St Mathew* (xiv century). A large stone altar-screen divided into two parts : at the top, the *heart of Jesus*, pierced by the lance; at the bottom, *St Stephen's martyrdom*; statues of *St Denis*, *St Paul*, *St John*, *St Michael*. Statues of *St Nicholas* (modern), *St John the Baptist*, *St Clement*. Above : the *Virgin and St Joseph* (restored in 1869, by abbé Robert). A nice piscina with minor figures : *St Martin on horseback*, *St Lawrence*, *St Stephen*, statue of *St Stephen* on a pinnacle. In the chancel : *Tombs of Claude Groulard*, first président in the Parliament, kneeling on

a prie-dieu, and of *Barbe Giffard*, his wife, lying on her tombstone (formerly in the convent of the Celestins removed to St-Aubin-le-Cauf in 1715, brought back to the Palace of Justice in 1841, and placed in this chapel in 1864). Tombstones of *St Etienne de Sens*, archdeacon of Caux, and of *Nicole Gibouin*, a clerk. Inscription of a legacy left to the Cathedral by Jean Cavé. Tomb of *Jehan Le Machon*, of Chartres, the founder of the bell of *Georges d'Amboise*. Wooden confessionals.

Going up the southern collateral, you find the following chapels :

St Eustace's chapel. — A wooden altar-screen imitating marble, with vessels and wreaths, and a picture in the middle : the *Holy Family*. Facing it one of the *Lord's supper*. Stained-glass window. *St Denis carrying his head*; a *Bishop*, a *Pope*.

St Leonard's chapel. — A wooden altar-screen and a picture : the *Immaculate Conception*. At the further end, a modern picture : *Death of the Virgin*. Modern stained glass - windows, *St Leonard*, *St James*, *St Christopher* and *St Hubert*.

Chapel of the Innocents (XIII century : *St Colombe and St Leu*. The tomb of the Innocents is in front : Jacques Turgis, Robert Tallebot and Jacques Le-brasseur unjustly condemned by the "Presidial" of "les Andelys" in 1627. Alabaster decorations : *the Nativity of our Lord* (altar-screen). *Annunciation, Visitation, the flight into Egypt, Holy Family*, ascribed to "Le Prince" a Rouennais artist (XVIII century). Modern church-window : *Mas-sacre of the Innocents, Ste Colombe and St Leu*. Picture facing the altar-screen : a copy from Raphael.

Chapel of St Peter's see. — An altar-screen with a remarkable picture : *St Veronica* columns of black marble with corinthian capitals of white marble. A stained glass window : a pope, a canon in his summer dress, *St Martin* on horseback. A realistic picture of the Spanish school : *Sufferings of Christ*. *Piscina* close to the altar : XVII century.

Chapel St-Catherine (formerly *St-Brice*). — An interesting altar-screen with B's blended and dated 160? (a gift of Canon Brice) as well as the series of painted pannels repre-

senting *the life of St Brice*, bishop of Tours, framed with gilt woodwork. In the middle of the altar-screen, a painting : *Our Lady of Mercy*. A stained-glass window : *Blessed Virgin*, a saint unknown *St Nicholas*, a martyr.

Provisional chapel of St Joseph (called *the Masons' gate*). — There was formerly no chapel here. Inscription on black marble lately placed and adorned with bronze attributes and a medallion of *Cavelier de la Salle*, born at Rouen in 1643, Christened in *St Herbland's church*, a parish annexed to the Cathedral. Above, a great Christ by Clodion, coming from the ancient rood-loft, Facing it "Ecce Homo," copy of a Flemish picture. A modern stained glass window : *St James, St Joseph, Blessed Virgin, St John the Evangelist*.

Chapel of "Notre-Dame-de-Lourdes" (formerly *St-Margaret's*.) Ancient paintings with flowers on a blue ground, discovered in 1887. A modern stone altar dedicated to *St Joseph*, by architect Sauvageot. A fine stained glass window. XVI century. Episodes of the Passion : *St Veronica, condemnation of Christ*. Statue

of St Veronica, facing the altar.

Chapel of "le Petit St Romain" called "St Romain in the nave". — Narrower than the others; tomb of Rollo, statue of hard stone, stucco sarcophagus, repaired in our days epitaph of Rollo. An altar screen, painting: *the Resurrection of Christ*. Stained-glass window, xvi century: *History of St Romain*, beginning at the top: *Consecration of St Romain*, *Legend of the gurgoyl*, *the Vessel broken and repaired*. *St Romain before the French King*. XIII century piscina.

SOUTHERN CROSS-BAR overhanging the Portal of "la Calende." A large stained glass window representing *the gifts of the Holy Ghost*.

To the right, *Chapel of the "grand St Romain."* An altar screen in gilt-wood. A stained glass window: *Life of St Romain*, xvi century; another window with the same subject, xvi century; above a statue: *Ecce Homo*.

Chapel of the Holy Ghost, thus called from the College of the Chaplains of the Holy Ghost, XII century piscina. Arcasolia having contained tombs. Stained glass windows made with fragments of the XIII, XIV,

xv centuries (a small medallion).

Pourtour of the choir. — (*Apply to the beadle to have the iron-gates opened-gratuity*). On the right as you enter near the railing: *the Samaritan*, a painting by Tardieu. Close to the Chancel grating, a modern tomb in the XIII century style, containing the heart of Richard the Lion-Hearted.

Chapel of St Bartholomew, in a semi-circle, or entrance-hall to the vestry-room; a fine stone-fence built by architect G. Pontifz, in pursuance of a legacy of Canon "Philip de la Rose" (xv century). A gate with handsome iron-work and sockets. This chapel opens into the *Ancient treasury* or "*Revestiaire*," now the *great vestryroom of the Chapter*, curious for its vaults: the *wax store* was above it; stained-glass windows of the XIII century.

Between this chapel and *the Virgin's*, stained-glass windows of the XIII century, one of which represents *the Passion of Christ*.

Chapel of the Virgin, built from 1302 till 1320. Three bays and one apsis. Stained glass windows of the Archbishops of Rouen: St Nicaise, St Victrice, St

Innocent, St Pretextat, St Maurille, St Remy, St Flaire, St Godard, St Ansbart, St Eusèbe, St Sevestre, St Maurice, St Marcellin; modern church windows at the apsis, those on the sides are of the xv and xvi centuries; those on the right are dated 1485. A xvii century altar screen of gilt wood: at the top, Virgin mother; lower down the Virgin kneeling and the archangel Gabriel; angels with wreaths and trumpets. Spirals columns adorned with iron branches encircle niches where are *David and a prophet*. It is the work of a sculptor. Jean Racine, 1643, and replaced an altar screen of white marble given by the Corporation of the tradesmen. In the centre, an admirable picture by Philippe de Champagne, *the Nativity of the Saviour* (1629).

To the right is the *Tomb of "Cardinals d'Amboise"* a wonderful masterpiece of the Renaissance, 19ft 8inch long and 26ft 3 inch. high. The tomb lying between the two pillars of the bay is leaning against the wall and consists of a rich basement of marble bearing the statues of the Cardinals. Some parts are of alabaster, others of Dauphiné marble with a milky appearance. The basement is flanked by

two side pilasters, the angles of which stand out with a shaft adorned with arabesques. The die is divided by seven small pilasters, raised on a black marble basis the arabesques of which end with small figures of monks praying, and the capitals of which are formed by fantastic personages. Between these pilasters niches with conchs have been contrived containing statuettes bearing emblems: *Faith, Charity, Prudence, Temperance, Fortitude and Justice*. The two statues kneeling, with cardinals' robes on, represent Georges d'Amboise and Georges d'Amboise-Bussy, his nephew and successor. Only one of these statues existed originally, that of George the First surrounded by angels at prayer. In the course of time George



the second had his own statue erected close to that of his uncle, the place of which was changed. This second statue representing George the second in the costume of an archbishop has not come down to us, because he wished it to be replaced by one with the insignia of a cardinal, having been raised to that dignity in 1555. This circumstance brought about the loss of a work by Jean Goujon, for the first statue had been intrusted to the celebrated sculptor as is attested by an account of 1541. The statues stand out upon a ground consisting, in the lower end, of a small stylobate lined with fluted pilasters, between which are panels bearing the arms of Amboise. Above, there is a square medallion of alabaster, still gilded, representing St George conquering the dragon. To the right and left, in niches divided by small pilasters, statuettes of bishops and saints; then the figures of Hope and Charity intersected by the tombstone. Overhead is a dais rounded archwise, adorned with foliage compartments from which three open-worked pendentives hang down. The attic rests on a frieze where birds are sporting;

it has six large niches with the statuettes of the twelve apostles two by two. The seven small intervening niches shelter statues of prophets and sibyls. The flowers of the diadem at the top form a kind of box seat covering over small figures that alternate with pyramids of arabesque.

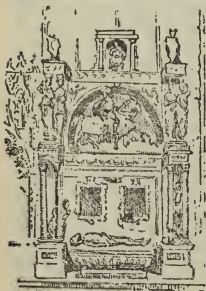
This monument was raised by order of the Chapter of the Cathedral, according to a wish expressed in the testament of George d'Amboise who died at Lyons on May 25th 1510 and whose body was brought back to Rouen. He had given 2,000 crowns for this tomb. The first architect chosen by the Chapter was Pierre Valence, a master builder of Tours, who refused to do it; then Roland Le Roux who received 80,000 livres for his fee. 18 masons or image-painters were employed on this, work: Pierre Desolbaux, of Rouen, Reynaud Therouyn, André le Flament to whom the figures at the base are ascribed, Jehan of Rouen, Mathew Laignel, John Chaillou. Two painters, Jean Duhay and Leonard Feschal were appointed to paint the tomb for 80 livres de Tours. The total amount of the expense was 6,952 livres

16 sous 4 deniers or about £ 2400.

The bodies of the cardinals d'Amboise were carried off during the Revolution.

At the foot of their cenotaph are buried : Archbishop Cambacerès, who died 1818; Archbishop Blanquart de Bailleul who died 1858: Cardinal la Rochefoucauld and Archbishop Bernis, brought back to Rouen in 1876. Their Cardinals'hats are suspended from the roof according to an ancient custom.

On the other side of the chapel, facing the tomb of Cardinals d'Amboise, is the *Tomb of Louis de Brézé*,



seneschal of Normandy, who died 1531. It was raised to his memory by

his wife the famous Diane of Poitiers, duchess of Valentinois; built from 1535 to 1544. The whole of the monument is disposed on an architectural plan comprising two stories placed one above the other and built of alabaster and black marble. In the centre of the lower end, a black marble fluted sarcophagus, placed almost on a level with the flag-stones, supports on its tablet the alabaster statue of the great seneschal. Brézé is represented lying dead, with naked body and legs, wrapped only in a shroud tied up over his head. At either end of the sarcophagus, there rise, as a fore-part, two double black marble corinthian columns and two pilasters between which two statues are seen on either side. The one on the right, a woman supporting on her arm a naked child that holds a floweret in its hand, has given rise to long debates : some had thought it represented the nurse of Louis de Brézé and impersonated the seneschal when a child : people now concur in the belief, confirmed by tradition, that this figure is a statue of the Virgin holding the infant Jesus, and it is generally ascribed to the Rouennais sculptor Nicolas Quesnel,

to whom we are indebted for the leaden Virgin at the apsis of the Cathedral, a Virgin bearing some resemblance to this statue. In the left intercolumniation, Diane of Poitiers is represented at prayers, in the nun's garb, which was then worn by widows. The exquisite small figure of an angel bearing an elegant escutcheon is half hidden behind this statue. The first division of the mausoleum is marked by a broad entablature the frieze of which is decorated with masks whence spring fruitbearing festoons on which birds are sitting; a funeral motto is inscribed on the architrave : "*The goat is badly lodged that has scratched too long*" The second story of the tomb is supported by four alabaster caryatids, to the right of the lower columns, supporting two by two the upper entablature by means of corbels filled with fruit resting on the heads of the statues. These statues, if credit is to be given to the inscriptions, represent : *the triumph of Faith, Prudence and Glory*. The upper entablature comprises a broad frieze on which winged griffins, separated by elegant urns enriched with gold, are turning two by two towards a Victory with

naked bust, that crowns them. At either end of the finishing, on richer pedestals than the common ones, two goats standing upright hold in their paws escutcheons bearing a monogram. In the middle of the coping, at the top of the work, there is a columned tabernacle flanked by two figures of feathered angels; the semi-circular niche contains a statuette in high-relief. This winged figure, with half-naked bust, holding a sword in its left hand, with a serpent wound round its right arm and a bit between its teeth, is sitting on a thorn bush. Different attributes have been ascribed to these various emblems : *Justice, Temperance, or Strength*. The centre of the monument is filled with a blinded arcade of black marble; the coving is divided into compartments adorned with monograms blended with palms; the reveals are decorated with winged Fames holding a palm and a crown. In the high-relief that fills the arcade, Louis de Brézé is represented as a warrior, on horseback. Beneath the statue, two black marble tablets, encircled with scrolls and wreaths of fruit, bear inscriptions in golden letters. Between these inscriptions

there formerly stood a statue of Brézé, with his crown of gems and the collar of St Michael's order. It was removed in 1793. This monument was finished in 1544.

To the left : *Tombeau of cardinal de Croy*, who died 1884. A recumbent figure with angel kneeling, executed in the style of the xvi century. Architect, E. Barthélemy. Close by is the *Tomb of Pierre de Brézé* and *Jeanne Crespin* his wife. P. de Brézé was killed at the battle of Monthléry, in 1465. This tomb was finished in 1492.

Tomb of Bishop Maurille (1235), within a row of arches. A stained-glass window of the xiii century : *Christ laid in the sepulchre*, painting by Poisson : a modern tomb holding the heart of Henry the younger. *Chapel of the Holy Apostles Peter and Paul*. Inscription in honour of the Empress Mathilde, removed from the abbey of Bec in 1847.

White marble tomb of Cardinal Henri de Bonnechose. (Modern.) Marble statue of the prelate kneeling, by Chapu. A bronze statue on the cenotaph *Christian France*, by the sculptor Carlus. Architect, M. Sauvageot. Stained-glass window of the

xiii century : *Childhood of the patriarch Joseph*.

WITHIN THE AMBULATORY : A stained glass window of the xiii century *St Julian the Hospitaller* which suggested to Gustave Flaubert one of his three tales. A gate opening into the Archbishop's Palace.

NORTHERN CROSS-BAR : xiii century flat tints and piscina. xviii century picture given by Queen Mary Leckzinska. *Chapel of Our Lady of Mercy* : xvii century altar-screen, statues of the Virgin, St Mello, St Sever. *Chapel of the Holy Sacrament* : A marble altar encircled with wood. Can- delabra by M. Trouiller. Shrines of St Lô and St Romphaire. Tomb of *Jean de Bayeux*, archbishop of Rouen (1069-1079). Tomb of *Denis Gastinel* one of the judges of Joan of Arc. A charming staircase of stone, with open-worked balustrade



leading to the Library, built from 1478 to 1480, by G.

Pontifz, and the sculptors Desvignes and Chennevières, by order of cardinal d'Estoutteville.

LEFT AISLE : *Chapels of St-Anne.* — An altar screen: picture of *the Crucifixion*. Tomb of *William Longsword*, son of Rollo, painted anew by the Chapter in the xv century. Stained-glass window : St Anne, St Barbe, St Austreberte and a bishop.

Chapel of St-Nicolas, where the brotherhood of the bargemen held its sittings. Grating decorated with anchors. Altar dedicated in 1650 by Suarès, bishop of Vaison, a renowned antiquary. Paintings concerning St Nicholas. Inscription in latin verse discovered in 1889 together with a picture of *Paris in the olden times*, présentée to the musée Carnavalet.

Chapel of the Canons' passage, communicating with the cloister. In this passage interesting paintings, *Annunciation*, *Flagellation*, *Holy Family*.

Chapel St-Eloi. — Formerly reserved to the chaplains of Darnetal. Fragments of an epitaph of a vicar of St-Herbland. Marble altar-screen. Picture : *Death of St Sébastian*. At the fur-

ther end, picture *St Paul in the presence of Festus*. Stained glass window : St Eloi, St Laurent, St John the Baptist, St Romain.

Chapel St-Julian. — Altar-screen : picture of *the Holy Family*, a picture of *the Crucifixion* (of Italian origin, ascribed to Michael Angelo). Stained-glass window : St Julian, St Geneviève.

Chapel St-Sever in the nave (was thus named in the xviii century). xviii century altar-screen. Stained-glass window in two styles : St Sever (xiii century) scenes of the Passion (xvth century.)

Chapel St-John in the nave. — Magnificent altar-screen : a painting by Jouvenet, à Rouennais painter, *Descent from the cross*, with the inscription: *Virgini Dolorosa.* A xiii century stained-glass window greatly damaged : *Histories of St John the Baptist St Nicholas and St Catherine*; in the lower part, a xvi century pannel : *Martyrdom of St John the Baptist, the Lord's supper, Christ appearing to Magdalen*. Picture copy of a Virgin by Raphael.

Chapel St-Agathe. — Altar-screen with a small canopy. xiii century piscina. *Annunciation* by the painter

Letellier. Stained-glass window : St Victor, Holy Virgin, St Agatha and St Sébastien.

Chapel St-Mellon or St-Herbland. — Altar-screen with a painting : *Jesus in the midst of Children.* statues of St Nicaise and St Melio, xv century. Picture : *St Nicaise sent on a mission by St Clément.*

The Choir was greatly restored and improved between 1728 and 1772 : the railings and the tombs have been removed and quite lately the xviii century rood loft that had replaced the one of the xiii century has been done away with. Two small altars of white marble and brass, *St Cecilia and her death; the Holy Virgin or Our Lady of Wishes*, placed in 1778 below the rood-loft, have been removed to the right and left of the choir entrance against the pillars. They are the work of sculptors of the xviii century, Clodion and Le-comte.

Stalls. — The stalls were designed and sculptured from 1457 to 1469 by artists from Picardy and Flanders, by order of cardinal d'Estoutteville. They were 88 in number : all the backs have disappeared ; only the small seats are left representing

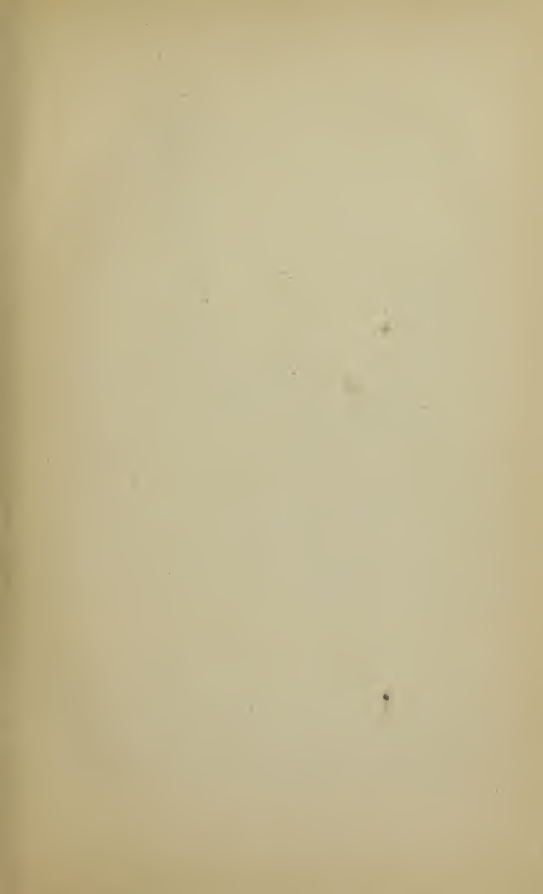
craftsmen, guilds, peasants. and fabulous or grotesque animals.

High altar. — The present high altar has replaced one of bronze and marble surmounted by a palm tree. It is, in the ogive style is made of Echaillou stone and is supported by small columns of onyx. The altar-screen is decorated by two bas-reliefs in gilt bronze : *the Pentecost, the Assumption* (by Gauthier, sculptor). Side pedestals with statues of Our Lady and St John. Above the tabernacle a high central pyramid of 29 ft 6 inch. with the statues of the four Evangelists. This altar (xii and xiii century styles) has been designed by architect Sauvageot and executed by Messrs Troullier brothers.

A Modern wooden pulpit in the ogive style (in the nave.)

Organ. — The first organ dates from 1386 ; in the xv century it was placed at the bottom of the main nave ; and was rebuilt in the xvi, xvii and xviii centuries ; the present one was made by Messrs Mercklin and Schütze.







Eglise Saint-Ouen

Archbishop's Palace

*2, Rue des Bonnetiers (entrance)
rue de la République
and rue St-Romain, contiguous
to the Cathédral.*

*(To visit it, apply to the
door keeper, 2, rue des Bonne-
tiers (gratuity).*

Outside, the Archbishop's palace which is circumscribed by the "rues des Bonnetiers and St-Romain" and which adjoins the metropolitan church, presents a succession of walls with casements, adorned with counterforts and half-jutting turrets cantwise, under which were niches that contained statues, amongst others an image of the Virgin, held in great veneration which was destroyed by the Calvinists. The inside of the palace is reached through a gate built in 1773, in a semi-circle, in the rue des Bonnetiers. This gate has a triangular pediment adorned with an escutcheon, a lion's head and vermicular pannels. Inside along the gardens is a range of buildings which are reached by a spiral staircase in a turret. A beautiful marble gallery was destroyed in 1604 but there still remains a gate of tuscan architecture, built, as is asserted, after the designs of Mansard, and leading to the

great reception room called "Salle des Etats", adorned with four pictures by Hubert Robert: Views of the towns of Rouen, Gaillon Dieppe and Havre, given by cardinal de la Rochefou, cauld.

The Archbishop's palace has been visited by illustrious guests, Louis XII, the Dauphin Henri II, Anne d'Autriche; in 1650 an assembly of the notables met there, presided over by Louis XIV. In 1789 the military authorities made the palace their abode and had receptions and concerts in the "Salle des Etats".

St Ouen's Church.

Place de l'Hôtel de Ville.

In order rightly to judge of the beauty of the edifice walk all round it in the gardens of the Hotel de Ville: almost close by the entrance, is the magnificent portal of the "Marmousets".

(In the garden facing the entrance, statue of Rollo.)

St Ouen's church was begun in 1318 by abbé Jean Roussel surnamed Marc d'Argent (choir and apsis as high as the transepts) and continued by architect Alexandre de Berneval. The remainder was built towards the end of the xv century and the beginning of the xvith. The main portal that

had been left unfinished for a long time, has been completed in our time, after a different plan, by architect Grégoire from 1846 to 1851. The principal façade with its two rather slender spires (249 ft 8 inch.) is chiefly remarkable for the magnificent rose window in the centre, unique for its delicate composition. To the north there is a small cloister running along the place de l'Hôtel de Ville, now used as a vestry room. On that side the sculptured transept gable is leaning against the building of the Town-hall. In the garden of the Hotel de Ville there is a small romanesque tower of the



xi century named the Clerks' room, divided into two stories, very likely the remains of an older church. After glancing at the curious apsis

of St Ouen with its eleven chapels, the roofs of which are encircled by the counterforts, you stand, on the southern side, before the *Portal des Marmousets* and its porch with pendent keys; its tympan is divided into three bas-reliefs: *Shrouding*, *Assumption* and *Elevation of the Virgin*; above is the charter-room topped by a high gable, adorned with the statues of Richard I and Richard II, the Empress Matilda and Philip the Long. — Central tower, a real architectural master piece, called the *crowned tower* (268 ft 6 inch high) with its square base and large cacements, ending in an octagon and flanked by four corner turrets.

INSIDE : St Ouen's church is admired for the graceful magnitude of its proportions, the harmony of its parts and the pure regularity of its lines. The nave is formed by arcades rising 42 ft 8 inch from the ground and crowned by an elegant gallery of small columns. Higher up there is a second row of open-worked windows. St Ouen's church is 426 ft long, 85 ft broad; the nave being 57 ft. And each collateral 24 ft; height from the roof: 138 ft 10 inch. Against the first pillar to the west there is to be no-





Eglise Saint-Maclou

ticed a marble holy water font which reflects the interior of the church. Remarkable stained glass window (personages of the Old Testament and Sibyls, Bishops, Fathers of the Church abbots). Very remarkable railings of wrought iron (xviii century) by le Friand, round the choir. Pictures : The *Multiplying of the loaves*, by Daniel Hallé ; the *Opening of the Holy Gate at Rome*, by Léger, of Rouen ; the *Visitation*, by Deshays ; *Ascension*, by Pierre ; *St Francis of Assisi*, wrongly ascribed to Lesueur ; *Flagellation*, by Marigny. In the chapels of the apsis tombs of the abbots Nicholas and Marc d'Argent. Tombstone of John Talbot, son of the famous English general ; tomb of John Morelet, baillif of Eu ; tombstone of Alexandre de Berneval and of his son, architects of the church.

St Maclou's church

Place Barthelemy and rue Martainville, facing the Archbishop's palace, rue de la République.

• Burnt down in 1203 and 1211, and rebuilt on a larger scale, owing to indulgences granted in 1455 and 1500, its rebuilding was begun in 1433, by P. Robin, and continued by Ambroise Harel and J. Le Roux. A

wooden and lead bell tower erected by Martin Desperrois existed in 1520. This bell-tower pulled down in 1796 was replaced by a stone spire in 1870, by Barthélemy senior. This tower is 283 ft 3 inch. in height. The portal of St Maclou with a five-sided porch in front, the gables and galleries of which are very complicated have a striking and handsome appearance. It has five gates one of which is built up. The middle one is surmounted by a bas-relief : the *day of judgment*.

St Maclou is famous for its doors of carved wood which have long been ascribed to Jean Goujon, but without any satisfactory proof.

CENTRAL GATE, medallion on the left : *Circumcision* ; medallion on the right : *Christ's baptism*. By the side of these medallions old testament personages ? Enoch, Moses, Gideon, Elijah ; on the entablature, four figures : Peace, Justice, Law and Charity. Above each médallion, God the Father before and after the creation.

GATE OF THE FONTS, to the left : *Parable of the Good Shepherd* with exquisite figures of women, representing Winter, Spring, Summer. On the sides, Melchisedec

and Aaron, St Peter and St Paul.

GATE ON THE NORTHERN SIDE, rue Martainville : central pillar with spiral column bearing a statue of the Virgin. Medallions of the *Ark of the Covenant* and the *Death of the Virgin*. On the entablature St John and six other saints. Square medallions : *Christ, the Burning bush*.

Inside, the church 160 ft. long and 78 ft. 8 inch. wide. Rather curious Renaissance stained glass windows xvii century wooden work laid on the choir columns; a stone open-worked staircase



built in 1520, ascribed to P. Gringoire, leading to the organ loft and supported by marble columns the design of which was supplied by Jean Goujon. In the chapel

of our Lady : beautiful confessionals of the xvii century. A picture ascribed to Murillo. This church was formerly known by the name of "the Archbishop's eldest daughter". The Holy oils were kept in it, then to be distributed among the parishes of Rouen. In solemn processions, its clergy led the way. Vestry in the Renaissance style built a Mr. Aug. Dutuit's expense.

Church of St Patrick

Rue St Patrice near the rue Jeanne-Darc, and square Solferino.

Not very remarkable from an architectural point of view. Was begun in 1535, when the gothic style was on the wane; the bell tower and the main chapel were built in the xvii century. The aisles with plastered roofs are as long as the central nave. Portal commemorating the *Life of St Patrick*, the apostle of Ireland, restored in our days by Barthélemy. Fine sculptured wooden work in the southern chapel, removed from the protestant church of St Eloi; a Renaissance pulpit brought from the ancient church of St Lô, now destroyed. Organ loft St Patrick', is interesting chiefly

on account of its stained glass windows (xvi century).

RIGHT AISLE : At the further end modern windows : the *Crossing of the Red sea* and the *Washing of feet*. First bay : *Life of St John the Baptist* (modern). Second bay : *Annunciation, the Nativity of Christ, the Adoration of the Magi*. Third bay : *Scenes from the early times of the church*. Fourth bay (odd subjects) the *Compassion of the Virgin, the Presentation, Scenes from the life of Job*.

Great chapel of the Passion with two naves (on the right side, to the south.) At the apsis : three windows adorned with medallions and instruments of the Passion. Other stained-glass windows : the *infant Jesus, the Virgin and St James* (1624), *St John* (1625), *Mercy and Truth, Justice and Peace, the Holy Ghost, Moses at prayers and Abraham ; the Adulteress* a splendid stained glass formerly in St Godard's church.

CENTRAL APSE : *Passion, Death and Resurrection of Christ*.

LEFT AISLE (beginning at the bottom of the church). *History of Job*, three stained glass windows coming from St Godard's. *Life of St*

Patrick (repaired), *Life of the Virgin* (modern.).

Chapel of the Virgin, on the left side to the north : *Annunciation*, a very fine stained glass window ascribed to Jean Cousin (1538), the *Life of St Eustace* (1543), the *Life of St Louis* (1583), at the apsis *St Fiacre* and *St Faron* (1540), the famous stained glass window representing the "*Law of grace*", an allegory generally ascribed to Jean Cousin.

St Patrick's possesses several interesting paintings : In the *Virgin's chapel*, to the left : *St Peter or St Remy curing a cripple*, ascribed to Nicolas Poussin. In the *chapel of the Passion*, to the right : *St Justina*, by Mignard, an oval picture, and the *Passion*, by an artist of the school of Bassan.

To this church there formerly belonged a poetical fraternity "*the Puy*" founded in 1543. In 1797, the church was used as a temple by the *Theophilanthropists*.

St Vincent's church

*Place St Vincent (portal)
and rue Jeanne Darc.*

Its apsis is to be seen at the lower end of "*rue Jeanne Darc*". A short nave with double aisles and a very wide and high choir



supported on the outside by flying buttresses (xiv century). At the southern corner of the apsis above the ancient vestry-room, statue of a salt bearer with a sack on his shoulder. Since the xv century, St Vincent's church had been entitled to collect a tax on the salt brought to Rouen. A square bell tower on the transept, 1669 (unfinished). At the main portal : ancient porch (xvi century) built by Ambroise Harel, with a bas-relief : *the day of Judgment*. Southern portal (1515), restored by architect Sauvageot. The whole of St Vincent's in ascribed to Guillaume Touchet. This portal has finely carved doors which were transferred from the old church St André.

INSIDE : Main nave xvi century. Raised choir, xvi century, but marred by the laying of gilt emblems and ornaments by architect de France, xvii century ; statue of *St Vincent* in gilt wood ; xv century pulpit. Organ by

Lefebvre 1767. This church is justly celebrated for its admirable stained glass windows of the xvi century.

RIGHT SIDE : *at the bottom of the aisle*, the Virgin and Apostles after Albert Dürer. *Above the southern entrance* : the Weighing of souls. *In the great chapel of the southern aisle* : an admirable stained glass window known as "the Chariots" consisting of threere stories : Adam and Eve in Paradise ; Adam and Eve driven from Paradise and the Triumph of the Virgin. *In the chapel of Our Lady of Mercy* : two stained glass windows representing the life of St Anne. *In the gallery round the choir*, the Martyrdom of St Vincent and the life of Christ, after his Passion. *Chapel under the apsis* : Christ on the cross. On going down the left side : *In the gallery round the choir*, two stained glass windows : the life of Christ till his Passion. *In the great Chapel of the Northern aisle* or "Chapel of the Sacred Heart" : the works of Mercy, a beautiful stained glass window signed by "Engrand Le Prince" and his son Jean (about 1520). *On the sides of the same chapel* : St James, St Vincent, St Nicholas, St John the Baptist, St Anne. A very curious stained glass window : le-

gend of St Anthony of Padua. *In the northern aisle*: legend of St Peter with curious landscapes in the background and magnificent stained glass windows representing St John the Baptist, the dance of Salomé, signed by the two "le Prince" (1525). *Above the northern entrance in the transept*: emblems of the Passion 1586. *In the second northern aisle*: a tree of Jessé ascribed to Arnoult de la Pointe. *In the back part of the church*: the Glorification of the Virgin by Jean Le Prince.

Ask permission to see the eight big-warped tapestries of the XVI century in the vestry-room (door on the left side in the gallery round the choir.)

In the northern aisle wonderful woodwork of a bench with pannels and carved emblems, a Renaissance decorative frieze, reproduced in the "architectural Art" of Rouyer and Darcel XVI century.

St Godard's church.

Place St Godard, behind the Museum and Library buildings, near the rue Thiers.

A church in the gothic style with three naves alike the middle one ends with a convex apsis the other two with gables. Close to the portal a square tower with

ionic columns (1612). This church was closed during the Revolution and not reopened till 1806, but its famous stained glass windows had been destroyed. There was a saying about them: "It is of the same colour as the stained glass windows of St Godard". In the chancel, paintings by Le Hénaff: "the Christian priesthood predicted, exercised and transmitted", represented by Melchisedec; the institution of the Lord's supper and Jesus bestowing on the Apostles the right to baptize. Stained glass windows by M. Jollivet: Triumph of the Cross. History of St Godard. History of St Lawrence.

Chapel of the Virgin: to the right side of the choir, in the last bay of the right aisle: admirable stained glass windows at the top tree of Jesse, 1535. Side windows: Life of the Virgin (65 ft high, XVI century with modern pannels). These windows are said to have been executed from the cartoons of Raphael or Francis Penni his disciple. In this chapel, black marble cenotaphs with the white marble statues of Charles and Peter de Bec de Lièvre, colonel under Louis XIII, and president of the Audit Office of Normandy.

Chapel of St Romain : to the left, the last bay of the aisle; stained windows at the top, 1555. Life of St Romain. Side window : evangelical apparitions, partly ancient:

Under this chapel is a small crypt repaired in the xni century, where St Godard and St Romain were buried, and which in later times became the resort of many pilgrims. In the church are several new windows by M. Laurent-Gsell.

St Romain church.

Near the terminus of the rue Verte, rue de la Rochefoucault.

Formerly a church of the barefooted Carmelites who had settled in Rouen in 1638. In 1687, it replaced a former church built by the duke of Longueville in 1643. Having become a chapel of ease in 1791, done away with in 1793, St Romain's was reestablished as a chapel of ease in 1802. The inside of the edifice, xviii century, consists of a main nave supported by pilasters lately coated with red marble facings and two lateral naves with a pointed cupola. (Frescoes representing the chief events of the *life of St Romain*, by Dupuy-Delaroze.) The tomb of St Ro-

main, formerly in St Godard's in red marble of Thorigny (Calvados), is well worth seeing. New high altar of gilt bronze and onyx. Ancient stained glass windows formerly belonging to churches now abolished : *Holy Family, History of Adam* (six compartments), *St Stephen before his judges, St Stephen's martyrdom, Tobiah shrouding the dead, the Resurrection of Lazarus, Job on the dunghill, the Transfiguration, a Holy Family.* Fresco by Pêcheux : at the further end of the chancel, *the Agony of Christ*; in the chapel of the font, *Baptism of Jesus Christ.* Very remarkable font the wooden cover of which is decorated with delicate bas-reliefs of the Renaissance, representing *the Passion*; in the lantern, a statuette of *Christ risen from the dead*, formerly in the church of St Etienne des Tonneliers. In a chapel to the left, a statue of St Louis and a bas-relief.

St Gervais' church.

Place de l'Eglise St Gervais and rue Chasselièvre.

The present church was rebuilt (in 1874) in the romanesque style of the xi century. It has replaced the old church built on the spot where archbishop Victrice

deposited in a chapel the mortal remains of St Gervais given by St Ambrose.

The present church was built after the plans of Martin. A nave with two aisles. To the right of the portal a romanesque tower ending with a spire. Inside an apse decorated with frescoes and ornaments. Decorative pictures by Savinien Petit. What is most interesting in a visit to St Gervais' is the *crypt* situated under the choir



and which seems to be of roman origin, dating certainly from the early times of Christianity. The crypt is reached by twenty eight stone steps. It is about 36 ft long and 16 ft wide; its height is 15 ft. A stone bench along the gallery; at the extremity, two arcades in which are the tombs of two archbishops of Rouen, St Mello who introduced Christianity into Rouen, 313, and St Avitien, died 325. The body of the latter was carried away by the monks of Fécamp in the xv century;

the one of St Mello was disinterred in 1562 by the protestants. At that time both tombs were concealed behind a wall pulled down only in 1723. St Mello's tomb is on the left. The crypt of St Gervais' is the oldest christian monument in Rouen and perhaps in Normandy.

(To visit the crypt apply to the vestry-clerk. — Gratuity.)

St Magdelen's church.

Place de la Madeleine, near the Hotel Dieu.



Formerly built for the special accommodation of the Hotel Dieu patients in the xviii century. Begun in 1767, by architect Vauquelin continued by architect Le Brument after an interruption, the church was finished on april 7th 1781. It is built after the style of the Roman churches. Outside, a portal formed by four corinthian columns supporting a pediment. Bas-relief, *Charity*, by Jadoulle, a

Rouennais sculptor. Inside, nave supported by arcades with corinthian capitals. At the upper end of the nave, semi circular dome surmounted by an obelisk. This church contains a *Conversion of St Paul*, by Restout, and at the further end of the aisles two pictures : *the Cure of the Blind man*, to the right, and *the Cure of the Paralytic*, by Vincent, to the left modern stained glass windows. The chapel of the Hotel Dieu nuns is behind the high altar, from which it is railed off Flemish tapestry, xvi century, 9 ft 10 inch. high : *Ganelon betraying Charlemagne*.

St Nicaise' church.

Rue St Nicaise.

This church was formerly a small chapel raised by St Ouen, to which he removed the relics of St Nicaise martyred at Gany, a place beyond the town before the extension of its boundaries. It was made a parish in 1388. It has remained unfinished, but its high choir with a large gothic window, is a beautiful piece of architecture of the xvi century. A fine window in the southern aisle, dated 1555, represents a bishop and two angels holding flambeaux and several figures of women

representing . *Faith, Hope, Charity*. Another window of the same period in the northern aisle representing three women standing : *Mortification, Chastity, Temperance*. These stained glass windows lately restored by Boulanger are ascribed to the Rouennais painters Marguerin, Giboult and Noel Letardif. Fine altar screen with spiral columns and numerous figures (xvii century). Organ-case (xvii century). In the cemetery there formerly lay a huge beam called *Bois de St Nicaise* on which the "purins" or old weavers of the parish used to sit down. In 1632 the removal of that beam was the cause of a dreadful riot between the inhabitants of St Nicaise and those of St Godard.

St Vivian's church

*Place and rue St Vivien,
near St Ouen's.*

Formerly it was merely a chapel without the town. Built from the xiv till the xvi century. Three large naves with gables, ending with fine gothic lancet windows. Vestry-room on the southern side. A pyramidal stone bell tower with a carved wooden dial in the style of Henry II. The inside was repaired in 1636 and also more recently. The church has a fine marble altar

screen with columns supporting angels, formerly belonging to the church of the Franciscans. An organ case of carved wood, ascribed to Anguier brothers. One of the chapels, consecrated to St Mathurin, was formerly a place of pilgrimage for insane people. Modern porch in the xv century style with pinnacled turrets, made after the plan of architect Lefort by the sculptor Foucher, owing to the munificence of Mr Dutuit. Ancient clock removed to the Museum of Antiquities and replaced by chimes. Organ case set up at the lower end of the church, 1664.

St Hilary's church

Route de Darnétal, "near" place St Hilaire.

St Hilary's is quite new; it was built in 1878 by architect Sauvageot. It consists of a wide main nave and two aisles. The choir ends with an apsis: on each side, two bays surmounted by a blinded triforium and at the top two semi-circular windows. The nave has four bays. Outside an unassuming portal. Bell tower on the centre of the transept, transition style between the xii and xiii centuries. Fresco by Mr Perrodin, a disciple of Flandrin:

Council of Seleucis in which St Hilary maintains the divinity of the Word in presence of the delegate of the Emperor and of the Semi-Arians.

The church that stood there before the present one (was) rebuilt in 1562, after the siege of Rouen by the Calvinists.

St Paul's church

Place St Paul, at the further end of the "quai de Paris" at the foot of "St Catherine's hill", on the road to Bonsecours.

Though crumbling with age, the remains of the ancient church of St Paul now used as a vestry-room for the new church form one of the most curious monuments in the city. It is believed to have been built on a spot where a Temple of Mars or Adonis stood. This building of the xi century built on the terrace or esplanade of St Paul, between the Seine and mount St Catherine, consists of the ancient choir of the church and two aisles ending with a triple romanesque semi-circular apsis. The central apsis is higher. The windows, one of which is adorned with a frieze, were repaired in the xvi century. On the outside cornice, along the walls, a series of projecting

figures with grotesque grinning masks, representing either wolves or hideous faces with mustachios. The heads or "ravens" often used for adorning the romanesque norman churches are considered as caricatures of the Saxons, Franks and Gauls conquered by the Normans who, indeed, were always clean shaven. Inside two lateral apses; an upper apse with capitals: *Adoration of the Magi*.

The church built in 1827 has been lately replaced by a new one after the XII century style and adorned with two spires (Barthélemy, architect).

St Joseph's church

Rue du Nord.

A modern stone church with a tower, in the romanesque style.

Church of the Sacred Heart

At the end of the "avenue du Mont-Riboudet".

A modern stone church, XIII century style.

St Sever's church

Place de l'Eglise St Sever at the extremity of the "rues Lafayette and St Sever".

The new church of St Sever has replaced a small one which was built in 1538.

It stands behind the old one. It is in the Renaissance style, of brick and stone, and was built from 1856 to 1860. Inside tombstone of the blessed J.-B. de la Salle. Dedication stone from the old church 1538. Fine painting bearing formerly the name of St Cassien and now that of St Sever, signed by Deshays 1746. In the Vestry: painting representing a kneeling brotherhood.

St Clément's church

Place St Clément, St-Sever

Modern church in the romanesque style; frescoes representing the life of St Clement by D. Delaroche. Built in 1872.

Chapel of St Victrice

Rue de l'Industrie, 25.

Ile Lacroix.

A small brick and stone church with a bell tower. Divine service on Sundays.

Ecclesiastical Seminary of the diocese of Rouen

Rue Poisson, 20.

Was formed from the reunion of two diocesan schools founded by Mgr Colbert, archbishop of Rouen: one at Dieppe 1682, the other at Rouen 1860. A

large xviii century entrance. Chapel of 1785. Brunel who built the Thames tunnel and the Swede Jonas Otter, a famous orientalist, were among its pupils.

PROTESTANT WORSHIP Temple

*Formerly a catholic church
St Eloi's.*

*Place St Eloi, near the Old
Market and Bourgtheroulde
Hôtel.*

A fine gothic church of the xvii century, with three naves and numerous sculptures on the counterforts and buttresses. A remarkable small gate on the Southern side. Above the portal a Renaissance tower with a slated roof. Inside, a marble altar of the xviii century.—Beautiful organ. There was formerly in the choir a very deep well from which water was drawn by means of an iron chain, whence the saying. *As cold as the well rope of St Eloi's.* Outside, facing the "rue St Eloi", a small tomb in a square niche supported by two columns (xvi century); the tomb is now empty. Inscription: "*Here lies a body without a soul. Pray to God that He may receive its soul*".

English "All Saints" church

Ile Lacroix, rue Centrale, 38

(The street facing the Monument of Pierre Corneille on the middle of the Corneille Bridge).

Supported by voluntary contributions.

Sunday Services:

Sunday school at 9-45 — in the Vestry of the Church. Morning service at 10-30.

Holy communion after the Morning service on the 1st and 3rd Sundays in the month; and also at 9 am on the greater Festivals.

JEWISH RELIGION

Synagogue

*Formerly a catholic church
St Marie la Petite.*

*Rue des Bons-Enfants, 71,
near the Old Market.*

Formerly the synagogue was "passage St Jean", in 1859. Rue Dinanderie (Variety rooms) and it has been in St Mary's since 1865. Only one nave, of the xvi century. The Southern aisle has remained untouched.

ANCIENT RELIGIOUS BUILDINGS

St Laurent's church

Rue Thiers.



A church in the gothic style with a central nave and aisle with remarkable groined roofs and polygonal apsis was built from 1440 till 1482. A very original bell tower, the entangled counterforts of which represent a censer, built from 1490 till 1501. This tower is now 121ft high; and was formerly surmounted by a stone spire 42ft high. To the North close to the portal is a stone balustrade forming in black letters the words: "*Post tenebras, spero lucem*". This church was used as a "club" by the "Jacobins" not having been reserved in 1806 for religious purposes.

Having become private property the church was lately purchased by the town and has been declared an "historical monument".

Church of the Augustine monks

Rue de la République at the beginning of the "rue Malpalu".

Nice square windows with gothic tracery. To see them, enter the "*hotel des Augustins*". (Old convent buildings) *rue des Augustins, 44*. Portal in the "*rue de la République*" with columns and fronton XVIII century.

Carthusian church

Rue de la Petite-Chartreuse.

Edifice and walls of the xv century, quite dilapidated. Henry V of England resided in it during the siege of Rouen.

Church of the Recollets

Rue du Champ-des-Oiseaux, n° 36.

A few remains. Was for some time occupied by the "*Dames de la Providence*". Hydropathic establishment.

Ancient abbey of St Amand

*Passage St-Amand, near the
rue de la République.*

Arcades and a tomb (at the further end of the courtyard, northern side) xv century. A small stone building to the south, xvi century.

Church St Cande- le-Jeune

*Rue Ampère, near the place de
la Cathédrale, where the rue
Grand-Pont begins.*

A church raised in honour of St Victor, now occupied by the works of the Norman Society of Electricity. This church suppressed in 1791 has preserved its gothic tower but in 1792 it lost its wooden spire coated with lead. Fine portal, in the "rue aux Ours". A gallo-roman house was discovered there in 1892.

St Denis' church

Rue St-Denis.

Half concealed behind buildings; burnt down several times the only part rebuilt in 1508 was the choir.

Church of St Etienne des Tonneliers

*Rue St-Etienne-des-Tonneliers,
at the corner of the "rue
Jacques-le-Lieur.*

A part is occupied by wa-

rehouses. The church (1491-1535), had a nave and two aisles; northern aisle and the portal very much carved but dilapidated are still to be seen: 90ft in length. The portal was built in 1533 and the adjacent tower in 1530.

St-Francis' church

Rue St-Hilaire.

xvii century. Now used as a place of business. Portal raised on steps with a rose-window. Ancient conventual church of the Penitents. A parish church in 1791, it became in 1793 a house of detention or "Francis' house"; was then occupied by the nuns of the Good Shepherd, till 1865, then by the nuns of the holy Angels.

Church of St Lô

Rue St-Lô, 22.

Great gothic portal, xv century, now used as the entrance to the elementary high school; formerly belonging to the conventual church of St Lo.

St Louis' church

Place de la Rougemare.

*Formerly a convent of the
Benedictines of St Louis.*

Church with carved portal xvii century. Pilasters and medallions inside. Architect: Charles Chamois,

who built the castle of Châville, near Paris. The church was consecrated in 1683.

Church of St - Nicholas

*Rue St-Nicholas, 44.
On a small square.*

Known formerly by the name of " St-Nicholas-le-Painteur " on account of its beautiful stained glass windows. Built from 1503 to 1535, destroyed in 1840. Remains of a portal fitted in a wall, and of the apsis near St-Nicholas hotel.

Church of St Pierre du Châtel

Rue Nationale, 41.

The church built in the xvi century style, had been originally built on the ancient site of the castle founded by Rollo, first duke of Normandy. Gothic tower with statues ; gate with carved bas-reliefs : life of St Peter. This church is now occupied by an ironmonger.

St Vigor's church

*Rue des Béguines.
Near the Old Market.*

A few remains as you go up to the left.

St Clara's church

Rue St-Hilaire, 66.

There are extant a few remains of the xv century, amongst others the gate with an arch and carved hooks.

Church of " Ste Croix des Pelletiers "

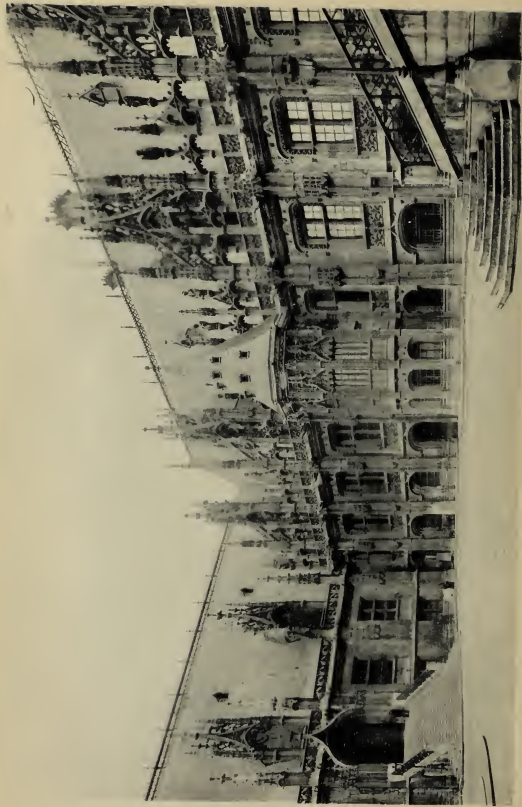
*Rue Ste-Croix-des-Pelletiers,
near Old Market.*

A gothic church now used for commercial purposes. Woodwork with the escutcheon of George IV, baron of Clères, and of his wife Anne de Brézé (xv century).

Priory of Grammont

*Avenue de Grammont,
faubourg St Sever.*

Founded in 1154 by Henry II, King of England for the " Bonshommes " afterwards occupied by the Jesuits in 1592, finally joined to the seminary of Lisieux. Chapel rebuilt in 1471 ; plundered by the Calvinists and destroyed by the " Navarrais ". The buildings were turned by Mr de Crosne into powder magazines and a few adjacent pieces of ground were bought in 1792 for their enlargement.



Palais-de-Justice

CIVIL MONUMENTS

Palace of Justice

" Rue aux Juifs, rue St-Lo " and " place Verdrel " on the " rue Jeanne-d'Arc ". (Main entrance " rue aux Juifs. ")

To visit the very curious Assize court when the session is closed, apply to the doorkeeper ; great staircase to the right, on the first floor to the left.—Gratuity.

Built on the ancient " Jews' close " confiscated by Philip the Fair in 1306. It was at first a council-room for the citizens of Rouen. The works were contemplated in 1493, but were not begun till 1499. At that time, the council-room and the new buildings were occupied by the Exchequer of Normandy, whose office had become permanent since Louis XII. The architect whose glory it was to erect this magnificent edifice of the Renaissance is unknown; it was built either by Roger Anglo, the city architect who died 1509, or by Roulland le Roux, the one who executed the portal of the Cathedral.

The Exchequer was established in 1508 in the great Hall now known as the "*Salle des Procureurs*".

Louis XII having come to preside over a sitting thought the room too small and had all the main southern façade built.

Since that time the Palace of Justice has undergone many alterations.

Under Louis XIV another aisle was built on the right the ceiling of which Jouvemet had painted with his left hand ; the design is still to be found in the municipal library. This painting disappeared when that part of the edifice fell down in 1812. The left aisle was replaced in 1842 by a new structure in the XVI century style, raised by architect Gregoire.

The façade of the Palace of Justice is 213ft 5 inch. long. One cannot sufficiently admire the varied sculptures and the harmonious proportions of the ornaments either in the high dormer-windows, the windows of the arcades and overlying galleries, or in the storied arches and the octagonal tower that divides the monument. The statues that flank the dormer-windows represent : Louis XIII, Anne de Bretagne, Georges d'Amboise, Justice, noblemen, ploughmen, a monk. Most of them are modern and the

work of sculptor Brun; they have been lately restored.

Inside on the left is the ancient "*Salle des Procureurs*" or *outer hall*, 159ft, 6inch. long, 53ft broad. It is chiefly admired for its timber-roof in the form of an upturned keel, adorned with a series of grotesque masks. At one of the extremities is the *Marble table*, the seat of the jurisdiction of the department of forests and rivers, which once reckoned Peter Corneille among its advocates.

The *Assize court*, the ancient grand room of the Parliament, is a marvellous example of decorative adornment. Its oaken ceiling with sculptured compartments and gilt pendentives offers a wonderful *ensemble* of ornaments enhanced by modern hangings and stained glass windows. Was restored from 1857 to 1860.

In that room several "beds of justice" were held by Louis XII in 1508; Francis I in 1517, Henry II in 1550. It was in the great room that Charles IX declared himself to be of age before the Parliament of Normandy.

In the *Judges' room* adorned with portraits of presidents and councillors in the Parliament of Normandy

there is to be noticed a picture given by Louis XII to the Exchequer of Rouen, representing Christ on the cross and the holy women praying at his feet.



On coming to the "*rue Jeanne - d'Arc*" on the "*place Verdrel*" you see another aspect of the Palace of Justice. This new frontage built in 1883 on the designs of Mr Lefort, architect of the department, with the axe-shaped roof, of the *Clock tower*, has replaced a great building erected in 1740, 1761 and 1835, the style of which happily agrees with the older part of the building.

Great clock

Rue de la Grosse-Horloge.

To visit it ascend the little staircase close by the small shop of antiquities in the turret. Apply to the keeper, on the first floor. — Gratuity.

The name of *la Grosse Horloge* or *le Gros Horloge* (the latter after the old Norman custom) is given, in Rouen, to, two different buildings connected with one

another : the Belfry tower and the great clock surmounted by a two-storied structure of plaster.

Since the "commune" of Rouen began to exist the Belfry tower must have stood on that site which was formerly occupied by the "Porte Massacre" indeed two of its bells are mentioned, the "*Rouvel*" and the "*Cache-Ribaud*", the first in 1174, during the siege of Rouen, was rung by Louis the younger, Henry Court-Mantel and the Count of Flanders. Recast a hundred years later, it was the *Rouvel* which, on the 25th of february 1382 gave the signal of the terrible revolt of "la Harelle". When the rebellion had been quelled, Charles VI passing by the Belfrey, says the monk of St Denys, ordered the bell that summoned the citizens to be removed and the old belfrey to be pulled down.

It was on the foundations of this belfrey, the lower layers of which must have been used that the new belfrey was built from sept. 1st 1389 to may 1390, the works being superintended by Jehan de Bayeux, Guillaume de Bellengues and Jehan de la Tuile were then bailiffs of Rouen. It was a square tower of stone with counterforts and large go-

thic casements in the flamboyant style. At that time it ended in a platform adorned with open-worked stone surmounted by a pavilion in the shape of a pyramid, covered with lead. When the belfrey was built, the bells were replaced : the *Cache-Ribaud* in 1398, to strike the hours, the *Rouvel* that had been given by Charles VI to his two pantlers, Pierre de Boves and Guillaume de Hérouval and was restored on the 8th of may 1389, rung for the first time on monday november 10th 1449, when Charles VII entered Rouen through the "porte Beauvoisine".

In 1707, it had become needful to repair the tower and in 1711 the upper pavilion was pulled down and replaced by a leaden dome with open-worked campanile and weather-cock built on the designs of friar Augustin Nicolas Bourgeois, the inventor of the mechanism used at the "Pont de bateaux". It was from the balustrade of the belfrey that the entrance of Henri IV was announced and later on that of Louis XIV then twelve years old ; on this occasion the tower was illuminated.

The *Cache-Ribaud* thus named because it drove the ribalds away is now placed in the upper story of the

tower. It was used as « ban-cloque » and was cast by Jehan of Amiens by order of mayor Martin Pigache. The four little bells that surround it, cast in 1713 by Buret, were presented by one Moy.

Above is *la Rouvel*, the inscription on which reminds us that it was cast by Jehan of Amiens, Rogier Leféron being mayor of Rouen. It is called the *Silver bell* because, according to a tradition, silver coins had been thrown into the metal, when it was cast. Mr Girardin analysed the metal of that bell in 1830 and proved the legend to be erroneous.

Every night, at 9 o'clock according to an old custom, enforced by William the Conqueror, it rings 650 times for the curfew. It rings also to announce fires and elections. Repaired in 1850 by Louis Chicot, the old city bell has been silent but twice; in the middle ages during the English occupation and in our own times, during the Prussian invasion from december 5th 1870 till july 22nd 1871.

Arcade of the Great Clock

Spanning the « *rue de la Grosse Horloge* », (a small

edifice bearing the dials under a roof).

The *Belfrey tower* is connected with the ancient town-hall, built in 1607 after the plans of Jacques Gabriel, by a stone arcade the side faces of which bear the dial-plates. This clock made by Jourdain Delestre and Jehan de Félaings, was set going as early as 30th september 1389 and was probably placed in the ancient town hall. In 1410 we find the name of Olivier Homo, « clockmaker of the belfrey clock ». In 1417, the lamb and the four Evangelists that adorned it were painted anew with « fine gold and azure ». In 1527 the stone arch below the dial was begun and it was finished in 1529. This arch in the shape of a basket-handle is adorned with an archivolt outside, decorated on one side with arabesque representing helmets, armour halberds, quivers, and on the other side with a series of winged cherubin's heads, one of which is reversed. The key of the moulding bears the escutcheon of the city, supported by two naked children in rather distorted attitudes. The intrados is divided into three parts by broad projecting mouldings forming a circle in the centre and two semi-circles.



Grosse-Horloge



The circular compartment in the centre is adorned with a figure in high relief of the *Good Shepherd tending his sheep*; these are represented in the two compartments of the spandrel: time out of mind the people considered it to be an allegory of a shepherd called "Rouen", but the inscription: *Pastor Bonus animam suam ponit pro ovibus suis*, marks its true meaning. At the spring of the arch are placed medallions of a beautiful character. The circle of the dial formed by clouds through an aperture of which the signs of the Zodiac appear, represented by triumphs, is framed by friezes and pilasters adorned with arabesque and capped with balusters.

The phases of the moon and the days of the month are to be seen there. At the top of the axe-shaped roof recently restored is a ridge of gilt lead with three tops, bearing the sun, the moon and in the centre, the arms of the town. The whole has been lately repaired and set going under the supervision of architect Sauvageot. Leaning against the arcade of the Great clock is a Renaissance turret in which is the belfrey staircase: a small two-storied *loggia* of wood where is now an old curiosity shop and an xviii cen-

tury fountain. (See page 97).

Old Clock

Quite at the top of the Belfrey tower.

A xiv century clock, all iron, one of the oldest in the world. The case is 6ft 6inch. long, 4ft broad; and 5ft 8inch. high. Movement and striking wheels 3ft 4inch. In 1712 it was provided with a pendulum. Built during the mayoralty of Richard Houdetot by Jehan de Félains in 1389, this clock still marks the time very regularly.

Bourgtheroulde Hotel

"Place de la Pucelle, 15", near the Old Market.

To visit it, apply to the doorkeeper, on the right, under the archway. — Gratuity.

Bourgtheroulde hotel was begun in the xvi century by Guillaume le Roux, lord of Bourgtheroulde, a kings' councillor at the court of Parliament, and continued by one of his sons, Guillaume le Roux, abbot of Aumale; another son, Claude le Roux, still further enlarged the hotel which was begun in 1501 and finished in 1547.

The exterior frontage of Bourgtheroulde hotel, though recently restored, is

not in its primitive state. A projecting turret, at the corner of the "rue Panneret", was pulled down in 1824; the top had been altered in 1755.

Inside on entering the archway the balusters of which bear, the medallions of Francis I and Henry VIII, encircled with wreaths and foliage, you are in a square court-yard. At the further end, to the west : façade of the two-storied main building with large casements, under a high pinnacled top with two dormer-windows; on this façade, older than the other buildings, are different bas-reliefs.

At the top of the dormer-windows : Éscutcheons held by horses. *By the sides of the dormer-windows* and between them, on the entablature : sculptured pannels. The first : a victor in a chariot : the second : a salamander, the emblem of Francis I ; the third : a chariot drawn by lions, carrying a woman in a chariot surrounded by dancers. *Beneath the first story windows*, to the left : a triumph ; second bas-relief, damaged ; third bas-relief : a Salamander in the midst of the flames, the emblem of Francis I : the fourth : a phenix, the emblem of Eleanor of Austria, second wife of the king. *On the*

ground floor, a basin surmounted by a medallion on which there was formerly a woman's bust.

On the left of this façade : great hexagonal turret with pointed roof surmounted by spikes. On this four-storied turret are windows with rounded mouldings : bas-reliefs of rural scenes : the pleasures of swimming ; a rural scene where a shepherd is seen taking off the garter of a shepherdess. On the projection we read : *A shepherd is not slow in dallying with his shepherdess*. Then a game of hot cockles with this inscription : *Wanton pastimes bring us money, unless they are those of shepherds ;* a rural scene where fishermen are represented hauling their nets, while a griffin carries a nobleman up into the air. Another rural scene representing sheep shearing while a wolf is seen in the background pursued by a shepherd. Below we read : *We are women pursuing our ends*. Finally a rustic feast of shepherds sitting on the trunk of a tree while a peasant plays on his pipe. Inside this turret, are rooms with Renaissance wood work and ceilings with caryatids ; four pictures : *Amours of Mars and Venus*, in the style of "le Primatice".

GALLERY OF THE FIELD OF



Hôtel du Bourgtheroulde

THE CLOTH OF GOLD.— This part of the building or *loggia*, built next to the façade of the western turret, forms the left side of the inner tower. It is composed of a socle the pannels of which are decorated with graceful scrolls of foliage, divided by small figures in bas-reliefs, supporting a basement from which spring five arcades and a door the archivolts of which are decorated with mouldings and candelabra adorned with groups of children. Above there runs a frieze divided into six pannels by pilasters and decorated with symbolical bas-reliefs.

BAS-RELIEF OF THE FRIEZE.

— These representations are taken from *the Triumphs* of Petrarch, especially from the edition of Petrarch by Gabriel de Gioietto of Ferrari; which appeared in 1545. First two bas-reliefs nearly destroyed; third : a chariot drawn by oxen, running over people : *Triumph of Death*; fourth : chariot drawn by two elephants, preceded by Death carrying a woman : *Triumph of Fame*; inscription : *Fama vincit mortem*; fifth ; chariot with a canopy drawn by horses : *Triumph of Time*; inscription : *Tempus vincit*; sixth : chariot drawn by a lion an eagle, an ox, and

an angel, symbol of the four Evangelists crushing down the heretics : *Triumph of the Divinity*. According to Mr Palhustre, it is through these bas-reliefs and legends were suggested by the hangings which the abbot of Aumale, who built the gallery, had admired in the Field of the Cloth of Gold.

BAS-RELIEFS of the Field of the Cloth of Gold. These remarkable bas-reliefs, 31 inch. high and 10ft long. covered with a multitude of personages in varied costumes, animated and lifelike, represent the meeting of Francis I and Henry VIII, king of England, at Val Doré, in *the Field of the Cloth of Gold*, on the 7th of June 1520, between the towns of Ardes and Guines, a very magnificent meeting that lasted twenty days. It has been believed for a long time that these bas-reliefs represented the entrance of Francis I into Rouen, or the Council of Trent; their true meaning was given by Dom Bourdet, prieur of St Ouen, and reproduced in the "*Monuments of the French monarchy*" by Montfaucon.

First bas-relief on the left : The town of Guines from which the English nobles are issuing. *Second bas-relief* : Continuation of the English procession ; cardinal Wolsey

is noticeable, preceded by a cross and attended by the dukes of Norfolk and of Suffolk. *Third bas-relief*: Meeting of the two kings: on the left Henri VIII, on the right Francis I, on horseback, bowing. The horse of the English king bears leopards and bows on the housing. A salamander, the emblem of royalty, is scarcely distinguishable on the back of one of the noblemen in the retinue of Francis. *Fourth bas-relief*: The other French noblemen. Among them cardinal de Boissy, the Pope's legate, preceded by a cross with two cross-bars; a dove was formerly to be seen flying towards it. By his sides: cardinals d'Albret, de Lorraine, de Bourbon. *Fifth bas-relief*: The rest of the French noblemen issuing out of the town of Ardes; pieces of ordnance in a corner.

At right angles, on the "place de la Pucelle", there is a lath and plaster gallery, recently discovered, which connected the hotel with the dwelling of the governor. Bourgtheroulde hotel is now occupied by a bank "le Comptoir d'Escompte de Rouen".



La Fierle (shrine) St Romain

Place de la Haute-Vieille-Tour.



A small building of stone that stands on the southern side over the passage connecting the Low Old Tower. This edifice dates from the Renaissance 1542, and is in the Italian style. It consists of six stories in the corinthian order, overlying one another and juts out 25ft over the whole building against which it leans. Ground-floor: three semi-circular arcades supporting the entablature. A platform or tribune the roof of which has compartments, is reached by two side staircases. This story is crowned with four side pediments, flanked with pilasters and a pavilion surmounted by an open-worked campanile supporting a dome that crowns this elegant structure. It was on the first floor of that

building that a ceremony called *the lifting of the shrine of St Romain* took place every year on Ascension day. In pursuance of an old privilege of uncertain origin, but confirmed by several kings, the Chapter of Notre Dame was entitled to bring before the Parliament a man under sentence of death to have his pardon granted. The prisoner was brought in procession by all the parishes of the town, and after lifting the reliquary to the top of the monument and partaking of a meal offered to the fraternity of St Romain ; he was set free. This custom ceased at the Revolution. Down to 1540 *the Lifting of the Reliquary* took place in a very ancient Chapel of St Romain situated elsewhere. In 1542, as it was falling to ruin, the corporation proposed to erect the present edifice in the style of the Italian Renaissance. It was finished in may 1543. This edifice beautifully executed and of harmonious proportions has been lately judiciously restored.

Aître St Maclou

Rue Martainville, 188, close to St Maclou's church.

To visit it, apply to the

porter, to the right, as you enter. — Gratuity.



Carriage-entrance and passage : turn to the right. Ancient cemetery of St Maclou, a large square court (157ft 6 inch. long, 170ft wide) surrounded by wooden galleries decorated with funeral emblems : shovels, pick-axes, hour-glasses, bones and skulls.

Columns of stone with decorated capitals have at their base sculptured groups quite damaged, the whole representing a dance of death. The statuettes, chiefly sovereigns, great men prelates, were fifty-six in number. Adam and Eve may still be seen with difficulty, when tempted by the serpent in the shape of a woman with a serpent's tail. Tombstones under the western gallery. A small gate opening into the "rue Géricault".

The Renaissance galleries were built in 1533 for the northern, western and eastern sides ; the groups were

sculptured by Denis Lesse-
lin. The southern gallery
which dates from 1640, has
an escutcheon bearing an
oak, the arms of a donor,
its carvings are not so fine.

Tower of Joan of Arc

*" Rue Bouvreuil, 65 ", near
" square Solférino ".*

*To visit it, apply to the
keeper of the cottage, to the right
of the garden entrance. — Gra-
tuitly.*

This tower inclosed by
a convent of Ursulines was
purchased in 1868-69, by
a national subscription. It
was the keep of the castle
of Rouen built by Philip-
Augustus in 1205, on the
site bounded by the " rues
Bouvreuil, Morand and
Alain-Blanchard. This castle
with an inner court or "bel"
containing a chapel, the



abode of the king, and a
large hall, was defended by
ramparts flanked with seven
towers of various sizes. The
tower "in the fields" where
Joan of Arc was confined
fell to ruins and was pulled
down in 1809; its site is
marked by a black marble
commemorative tablet placed
in the " rue Jeanne d'Arc "
to the left, as you go down.

The present keep, built



in 1205, had been dismant-
led, but has been ably res-
tored in our time, and rai-
sed to its primitive height,
with its pointed roof and
wooden *hourdis* by archi-
tect Demarets.

Inside, the tower has three
stories lighted by a few
narrow loop-holes. On the
ground-floor formerly made
into a wash house and which

is reached by a small gate outside, is a hall with a wide high chimney piece and a "reduct", in the wall (13 ft thick) where Pothon de Xaintrilles was shut up; also a well which was formerly fed by the spring of Gaaior. At the bottom a spiral staircase leads to the first floor, the roof and chimney of which bear the arms of Philip-August. Close tho the window are two benches forming a "watch-box"; in that recess two rough drawings are engraved. On the second floor, close to a similar window, some more drawings are to be seen somewhat similar. To the right of the staircase, on the third floor is a narrow closet that must have been used as a black hole; there are several drawings and inscriptions engraved in it. It is on this floor that the wooden hourdis used as defensive works are to be found. The castle of Philip-Augustus is very interesting from an historical point of view. It is known that in this tower on the 9th of May 1441, Joan of Arc, her judges being present, was brought before the instruments of torture and uttered this heroic answer: "In deed, though yon should tear me limb from limb

" yet will I tell you nothing
 " else, and if I should say
 " otherwise I would still
 " maintain it was drawn
 " from me by force." To protect this monument against any attempt at demolition by the nuns, the tower of Joan of Arc, after a series of meeting and newspaper wrangling, was bought back by means of a national subscription. It is now "départemental monument".

St Andrew's tower

(Square St André)
 Rue Jeanne Darc, 15, at
 the corner of the rue aux Ours.



(To visit the inside of the tower, apply to the keeper of the square whose dwelling is in the wooden house, in the Renaissance style built in the left angle of the garden. — Gratuity.)

This tower, non standing alone (105 ft high) was the

steeple of the ancient church "St André de la Porte aux Febvres" (blacksmiths), built in 1521; the steeple was begun in 1541 by architect Fresnelles, at the cost of cardinal Guillaume d'Estouteville, archbishop of Rouen. It is one of the most graceful models of the gothic art on its wane, at the outset of the Renaissance. Between the high windows of the third story are the statues of St Andrew, St Peter, St Adrian, St John the Baptist. Inside the tower of "St André" is a spiral staircase leading to the different stories, as high as the platform surrounded by a balustrade. From this summit one enjoys a very fine view of the whole town.



Hotel of the Prefecture.

*Rue de Fontenelle, 23, and
boulevard Cauchoise.*

A modern mansion of stone with entrance-court and gardens, built on the site of the church and convent of the Jacobine monks and the ancient hotel of the "Generalite" built in 1780. An inner building repaired, still extant, was part and parcel of the former Intendant's house. Inside: General-Council hall with decorative paintings, allegories and emblems of the Sub-Prefectures, by Lucas; portrait of Corneille (from Lebrun), by Ph. Zacharie; beautiful chimney of red and brown speckled marble.

To the left, on the "Bvard Cauchoise"; pavilion for the départemental archives (architect M. Lefort) connected with an older building erected in 1856.





Hotel de Ville Town-hall.

Place de l'Hotel de Ville.

The town-hall in the middle ages, XII century, stood in the "rue de la Grosse Horloge", at the corner of "rue Thouret": in 1800, it was transferred to the present site formerly occupied by the dormitories and refectories of St Ouen's abbey. The corinthian peristyle adorned with columns and a pediment by Dantan, as well as the two corner pavilions, were added in modern times. Inside are to be noticed, near the state-room, the white marble statues of Pierre Corneille, by Cortot, and of Joan of Arc, by Jean Feuchère; the grand staircase with its double flight of steps and banisters of wrought iron, the landing-place of which is decorated with a white marble statue of Louis XIV in heroic costume when young, by Lemoine. There is also to be seen a standard brass "mètre" and black marble tablets bearing the names of the

benefactors of the town. There is another staircase close to St Ouen's church; the two, semi-cupolas that support it are looked upon as masterpieces. The banister of wrought-iron (XVIII century) is also very much admired. These two staircases are the work of architect Le Brument. Archives: manuscript known as the *Book of Fountains*, by Jacques-le-Lieur. New hall for the "Conseil municipal" in an annexed building erected 1895-96. Decorative paintings by Paul Baudouin. *St Victrice founding the Cathedral.* — *Rouen in the XVII century.* — *The siege of Rouen.* — *Departure of the Volunteers.* Chimney with a statue of the Republic (sculptor Alph. Guilloux.)

Ancient town hall.

Rue de la Grosse Horloge, at the corner of rue Thouret, close to the great clock.

A stone building with bossages built by architect Jacques Gabriel 1607. It replaced a town hall erected du-

ring the xiv and xv centuries on the site of the Leicester hotel. This first council-hall spread as far as the "rue aux Juifs" near which were a chapel and public fountain. In 1705 the entrance was made on the "rue du Gros-Horloge". Abandoned in 1791 this edifice was sold in 1796. In the present building, on the side of the "rue Thouret" : bronze bust of Thouret, deputy of Rouen in 1789, by Alph. Guilloux, in a niche. (Inscriptions on red marble tablets.)

Exchange or Palace of the Consuls.

*On the "Cours Boieldieu".
(To visit the Chamber of Commerce and the Tribunal, apply to the porter. — Gratuity.)*

This edifice which contains the Chamber of Commerce, the Commercial Court and the Central telegraph and telephone office with a branch post office, is composed of two parts, an old one and a new one. The consular jurisdiction created by an edict of Henry II in 1556, at first occupied this site. The present palace was built in 1734 from designs by architect Blondel. Inside you

will notice a fine monumental staircase with two flights of steps and banister of wrought iron, adorned with a statue of Louis XV, by Coustou, erected in 1854. Fine woodwork in the room of the Chamber of Commerce called *Concert room*. A fine allegorical painting : *Commerce*, by Le Monnier and the *Entrance of Louis XVI into Rouen in 1786*, also by Le Monnier. Modern paintings, one of which : *Visit of Louis-Philippe to the Chamber of Commerce*, by Schopin reproduces the likenesses of some notable merchants of Rouen. In the audience-chamber of the tribunal, *Christ*, by Dumont. On the ground-floor, large room with arcades where the first Rouen exhibition, which Bonaparte inaugurated in 1803, took place.

The palace of the Consuls the principal façade of which was on the "rue Nationale", was enlarged in 1894 and has now a façade on the quay, composed of a central pavilion with a dome, adorned with a sculptured group on the pediment, by the sculptor Varlet, and a wing reproducing the plan of the primitive wing. (Architect : M. Lefort.)

General Custom-house.

Quai du Havre, 4.

The general custom-house has replaced a building known as : *the Ancient Roman*. It was built in 1838, by architect Isabel. On the façade, two bas-reliefs of stone by David d'Angers (9 ft.) : *Navigation*, on the right (a woman crowned with stars, holding a rudder and looking over the world); *Commerce* (young man holding a caduceus and scales, with four figures at his feet : *Asia, Africa, America and Europe*.) Monumental gate with coving, decorated with bas-reliefs emblematical of commerce. Inside octagonal court-yard under a glass cupola ; great high-relief of white marble, by Coustou,



representing Mercury; it was formerly the pediment of *the Ancient Roman building*, and was transferred to this place in 1838.

Hotel of the Learned Societies.

(Formerly Hotel of the Presidency.)

*Rue St Lô, 40 B,
facing the Palace of Justice.
(To visit it, apply to the
porter, on the right side in the
court. — Gratuity.)*

(xviii century). Entrance-gate of stone with a decorative group : two winged figures supporting a crowned escutcheon with the arms of Normandy. Central pavilion with a sculptured pediment and two wings at right angles (ancient stable of the Presidency.) Great staircase to the right with ornamental friezes and consoles that formerly supported the busts of the "d'Amboise". Fine banister of wrought-iron. Carved friezes in most of the apartments. In the garden : fountain with a mask and white marble basin. Meeting-room of the Academy of Rouen ; library, archives, interesting pictures and engravings.



Ancient Bureau of the Finances.

*Place de la Cathédrale, 21,
facing the Cathedral, at the
entrance of "rue Grand-
Pont" and at the corner of
"rue Ampère".*



Large stone building very much dilapidated. Begun in 1509, in the reign of Louis XII, destined for the Board of Excise, this edifice much damaged and disfigured by the signboards with which it is covered, marks a transition from the Gothic style to the style of the Renaissance. It was built by Rouland Leroux at the cost of Thomas Bohier. Its two façades on the "place Notre Dame" and the "rue Ampère", are decorated with high casements flanked with pilasters adorned with tracery and canopies. Medallions bear the initials of Louis XII with crowned L's and porcupines, the emblems of royalty. The part that is on the "rue Ampère", built under Francis

the first, bears F's crowned. This edifice was used during the Revolution as a concert-room, and Boïeldieu, Garat, the violonist Rhode were heard several times in it. It is now occupied by the "*Société industrielle de Rouen*".

Ancient Audit-office

(*Chambre des Comptes.*)
*Rue des Carmes, 20,
near the "Place de la Cathé-
drale".*

A stone façade of the Renaissance with windows and small columns with statuettes. In an inner court, on the right, a chapel with arches and pendentives looking upon a nice gate in the "rue des Quatre-Vents" the coving of which is decorated with delicate arabesques. A gate on the "rue des Carmes" with escutcheon, by Cl. Leprince, a Rouennais sculptor (xvii century). The hotel which dates from 1544 is the ancient private hotel of Romé de Fresquienne; enlarged in the xvii century.

Ancient hotel of the Mint.

(*Custom house officers'
barracks.*)
Rue Saint-Eloi, 30.

A stone building of the xvi century, in the style of Philibert Delorme. Royal

escutcheon of France sculptured, with the Collar of St Michael and two crowned F's. the offices of the mint were in this hotel from the xv century till 1848, when they were done away with. The hotel was put up for sale in 1858.

Guillaume Lion's Gate.

*Quai de Paris,
near the "Champ-de-Mars".*



This gate stands on the site of another older gate with fortifications. It is at the entrance of a very picturesque street, the "rue des Arpents". Of all the ancient gates of the fortified precincts of the town, this is the only one now standing. It was built in 1747. Its triangular pediment and piers are adorned with carved emblems very ably executed by the Rouennais sculptor Claude Le Prince. Behind, on a neighbouring house is a bas-relief belonging to the Ancient Tower and representing a lion teased by a little dog.

MUSEUMS, LIBRARY, COLLECTIONS AND OBSERVATORIES

Picture Gallery.

*Rue Thiers,
entrance in the "square
Solferino",
(principal façade).*



*Open : daily, Sundays and
holidays included, from 10*

*A.M. except on Mondays when
it is not open till noon.*

*Shut : at 5 P.M. in summer
and 4 in winter (1st october
till april 1st).*

*Sticks, umbrellas and pa-
rasols to be left in the cloak-
room. No fees. — Sale of
catalogues.*

The façade is composed of a central pavilion surmounted by a dome over the entrance and flanked with the sitting statues of Nicolas Poussin, a Norman painter,

and of Anguier, a Norman sculptor. Two side buildings connect the central pavilion with corner pavilions adorned with pediments representing Architecture and Painting, by Bartholdi. On every façade there are busts of Norman painters, sculptors and engravers. (Architect : Sauvageot.)

The picture gallery was opened in 1809 in the gallery on the second floor of the Town-hall, then transferred in 1880 to the present premises. It is one of the finest in the provinces, and possesses about 1000 first-rates pictures and drawings of the French, Italian, Dutch, Flemish and Spanish schools. In the galleries for the old schools, on the right as you enter, you will notice : *The Virgin in the midst of an assembly of holy women*, by Gérard David. *St Francis of Assisi* by Annibal Carrache. *A tryptych*, by Perugino, *St Barnaby curing the sick*, by Paul Veronese. *The portrait of a man explaining a map of the world*, by Velasquez. *The good Samaritan*, by Ribera. *The dream of Polyphile*, by Lesueur. *Venus and Æneas*, by Poussin. Works by Jouvenet, Lahire, Lancret, Lemonnier, Mignard, Oudry, Poussin, Restout, Valentin, Vouet, in the French school ; by

Karl Dujardin, Jordaens, Honthors, Peter Neefs, Van Goyen, Ruysdaël, Sneyders, Tilborg, Van Thulden, Vos, in the Flemish and Dutch school ; by Caravage, Guerchin, Guide, Lanfranc, Michael-Angelo, Bataille, Solimena, Tiepolo, in the Italian school.

The school of modern painting occupies the left galleries. In them are to be admired : *the white Horse*, *the Roebuck's head*, *the cast of a man*, *the Race of wild horses*, *the Executed criminals*, *A shipwreck*, by Géricault, whose several drawings and sketches of *the Shipwreck of the Meduse* are also in the Museum ; the "*Belle Zélie*" by Ingres, *Boissy d'Anglas at the tribune*, by Court ; *Portrait of Mrs Vigée-Lebrun*, by David ; *the Schoolmistress*, by Charlet ; *Cleopatra's death*, by de Boisfremont ; *the Ponds of Ville d'Avray*, *A view of Sévres*, by Corot ; *Trajan's Triumph*, by Delacroix ; *the banks of the Oise* and *the Valley of Oplitevoz*, by Daubigny ; *A Landscape*, by Courbet ; *A view of the Hague* and *Stamboul*, by Ziem.

Among the drawings are to be noticed sketches by Rembrandt, Watteau, and a sepia-drawing by Isabey, representing *Bonaparte* visiting a factory at Rouen. The sculp-

tures are few you will notice : *A terra cotta statue of P. Corneille*, by Caffieri ; *the bust of Armand Carrel*, David d'Angers ; *Bonchamps dying*, by the same ; *the Monument of Géricault*, by Etex ; *Rachel*, by Leroux ; *Oreste*, by Simart ; *the Gracchi*, by Guillaume.

In the monumental staircase is the decorative fresco of Puvis de Chavannes, *Inter artes et naturam*, and two pannels devoted to ceramic, by the same painter.

In the same staircase, is also to be noticed a decorative group of stone, *Hercules conquering the Lernaean Hydra*, by the celebrated French sculptor Pierre Puget, formerly in the Castle of Vaudreuil, found and presented by M. Gaston Le Breton and Abbé de la Balle.

Ceramic Museum.

Above the Picture Gallery and open at the same hours.

Established in rooms adorned with fine woodwork of the xviii century, it was created in 1864. It is especially reserved for the crockery-ware of Rouen. A great many pieces of the xvii and xviii century, manufactured in Rouen. Most of them come from the collection of André Pottier and Colas. Among them are to be noticed : *the Spheres*, in Rouen crockery,

fine decorative pieces and numerous specimens of the crockery of Nevers, Strasbourg, Moustier, Delft. Among these, the *crockery Violin* which became the subject-matter of one of Champfleury's novels. Fine decorative woodwork of the xvii century. Ancient chimneys of plaster (xviii century) formerly in the "rue Malpalu".

Municipal Library

In the same building as the Picture Gallery.

Entrance "rue de la Bibliothèque" opposite St Laurent's church.

The Library is open to readers : on week days, from 10 A.M. till 5 P.M. and from 7,30 till 10 P.M. except from July 1st till September 1st when it is shut in the evening. Shut on holidays.

It is open daily to visitors, Sunday included, from 12 till 4 P.M. Shut on holidays.

The vast hall of the reading-room is reached by a double staircase from an entrance hall decorated with paintings representing the *History of Books* and four figures of illustrious "Rouennais" : P. Corneille, Fontenelle, Boisguillebert and Gustave Flaubert, by Paul Baudouin. Formed during the Revolution from

various repositories (Parliament, Aldermen's library, Academy, stocks of the Congregation and monasteries) increased with divers collections, gifts or private purchases, the Library comprises about 133000 catalogued books and 3500 manuscripts.

Among the manuscripts most worthy of notice are : *Benedictionnaire* (Benisons) and *Anglo-Saxon Missal* of the xith century; the *Sacramentary*, by Sethelgar; the *Ivory Book*; the *Missal* of 1499; a translation of the *Ethics and Politics* of Aristotle, by Oresme; several *prayer-books*; the *Entrance of Henri II into Rouen*; the magnificent *Gradual*, by Daniel d'Eaubonne, exhibited in the Reserved Room, open to tourists. The "Leber collection" (15000 volumes of historical rarities) contains a prayer-book on black cotton paper with gold and silver letters; another with cut out letters. Collections of autographs, ancient medals and medallions. In the principal room : *Statue of Voltaire*, modelled with canvass and pasteboard, after Houdon. Reserved room : *Vase of Sevres* (moorish style), vases, objects, Chinese bed, table, presented by admiral Cécille; model of St Maclou's church; a small ivory ship

given by the town of Dieppe. Collection Baratte, comprising 300 Norman portraits.

Gallery for Local History and Prints.

*Entrance in the Picture Gallery
"square Solferino".*

*Apply to the guardians to be
shown the special staircase.*

To the municipal Library is annexed a gallery for Local History and engravings, three rooms on the second floor of the Picture Gallery.

In the "Salle Dutuit" is a collection of old engravings, very rare, and modern engravings, by the best artists. In the "Salle De la Quérière (Rouennais archeologist)" is exposed a collection of plans, restorations, general and partial views of the buildings and streets of ancient Rouen. Engravings of ancient playing-cards.

Departmental Museum of Antiquities.

*St Mary's enclave,
at the ends of the "rue
Beauvoisine"*

and "rue de la République".
*Open daily, Sundays and
holidays included, except on
Mondays and Saturdays (re-
served) at 10 A.M.*

Shut at 5 P.M. in summer

and 4 in winter (from October 1st till April 1st).

Located on the whole of the ground-floor and cloisters of the ancient convent of the Visitandines, the Museum has two gates: one is in the public thoroughfare crossing the "Enclave Ste Marie" (office of the head-keeper and is surmounted by a statue of Diana (xvi century) formerly in a house of the "rue de la Grosse-Horloge". The other gate in the garden, to the north, comes from the ancient abbey of St Amand at Rouen: lower bas-relief, the *Adulteress* (from a Carthusian convent). The Museum galleries are reached after crossing an entrance hall and going up a few steps.

FIRST ROOM: xvi century stained-glass windows, among others, windows of the church of Montigny, representing the *works of every month*; merovingian jewels, funereal statues; tombstones, enamels on copper religious jewellery, reliquary cross with filigree-work (xii century) from the abbey of Gruchet-le-Valasse; carved pieces of ivory-work, a cup of Limoges enamel (presented by Rothschild). Pyx on which the *Adoration of the Magi* is represented (v century); a font cover of car-

ved stone (xvi century); stone cross of the xvi century; standard bushel of the town of Bolbec; the sword with which Roland de la Platière, a minister, committed suicide in the neighbourhood of Rouen, in 1793.

SECOND ROOM: wrought-iron gate of the xiii century; Greek and Roman antiquities, glass-ware, bronze pieces, arms, statuettes.

THIRD ROOM: gallo-roman sarcophagi, a fine marble statue with drapery, found at Lillebonne. Mosaic of the forest of Broton, gallo-roman, found in 1838, representing *Orpheus playing on the lyre*; at the four corners, the Seasons.

FOURTH ROOM: along the cloisters, carved pieces of the xv and xvi century; altar-screen: *Adoration of the Magi and Shepherds-Circumcision*; on the painted shutters: *Annunciation* and *Flight into Egypte*; altar-screen by Fresquiennes xv and xvi century books; xvi century stained glass windows.

FIFTH ROOM: Chimney of carved wood (painted and gilded from a house in the "rue des Maillots," pulled down in 1825. Sign-board of carved wood of the "Hotel Brazil" (rue

Malpalu), pulled down in 1837 (xvi century).

In a side gallery : tombs-ones, mosaic : *Hunting scenes* and *Sacrifice of Diana* (removed from Lillebonne, 1886).

In the inner court, fragments of numerous stone carvings, statues, bas-reliefs, leaden top rafters; in the same court, to the right : a small wooden gate with escutcheons and ring, coming from the *small house* of Pierre Corneille, "rue de la Pie" now "rue Pierre Corneille." Under a romanesque arcade, to the west, a bronze bust of abbé Cochet, a Norman archeologist, Keeper of the Museum, by Izelin, raised by subscription.

Outside the *Museum of antiquities*, in the part of the garden along the "rue de la République" numerous fragments of norman architecture have been deposited. Opposite the School of medicine : *ancient Fountain of the Stone-cross* (xvi century); *pediment of the Hotel of the Presidency* (xviii century); against the Museum : *fragments of the Palace of Justice* (emblems of the xviii century); a plaster statue of *Géricault coming out of the tomb*; wooden houses rebuilt along the

wall. House of the *Good Hope*; gothic dwelling of St Amand's abbey.

Museum of natural History

Enclave Ste Marie, close to the Museum of antiquities.

Open daily, sundays and holidays included, from 10 A. M. except on Mondays when it is not open till noon.

Shut at 5 P.M. in summer and 4 in winter (from October 1st till April 1st).

This museum was created in 1827 by Pouchet and opened to the public in 1832. In the entrance-hall on the ground floor, near the staircase leading to the galleries, pavilion raised after the designs of J. Adeline, architect, and white marble bust of Pouchet, a learned rouennais naturalist, by J. Devaux, inaugurated on October 22 1877. The museum comprises three stories or galleries.

FIRST STORY : Skeletons of whale and giraffe, fossil mammals, Egyptian mummies of ibis and sacred cats.

SECOND STORY : Exhaustive collection of mammalia : quadrupeds, carnivorous animals, orang-outangs, bats. Collection of native weapons and tools of Oceania and the Far East.

THIRD STORY : Collection of birds of Europe and New-Holland. Collection of nests, shells and fossils. The museum includes also several new collections : geology and paleontology, local geology, ethnography colonial productions, etc.

This establishment is now being considerably enlarged, so as to give to the public these very interesting collections of ethnography, natural productions, etc.

Museum of commerce and manufactures

Rue St Lô, 40 bis; A Hotel of the Learned Societies facing the palace of Justice.

Founded by the private Society of Emulation for Commerce and manufactures.

Open daily, sundays included, from 8 till 11 A.M. and from 2 till 4 P.M.

Collection of raw materials, tools, mechanical and artistical productions ; 800,000 patterns of printed tissues, 150,000 of cloths and silks.

Museum of industrial drawing

Founded by the Industrial Society,

Rue Ampère, 2, in the ancient "Bureau of the finances".

Open daily from 10 A.M. till 6 P.M. — Shut on sundays and holidays.

Permanent exhibition of patterns of all sorts of novelties (tissues and printed stuffs). Collection of more than 550,000 old patterns.

Meteorological observatory

*Rue St Lô, 40 bis (A)
Hotel of the learned Societies
facing the Palace of
Justice.*

Placarding of telegrams from the Paris Observatory and the *International meteorological Bulletin*.

Popular astronomical observatory

Founded by the League for diffusing knowledge among the people (section of Rouen.)

*Platform of the monumental Fountain, "place Ste Marie"
Entrance in the "Impasse de l'Observatoire."*

Open every saturday from 8 till 10 P.M. when the state of the skies is favourable to telescopic observations.

FOUNTAINS

Monumental Fountain or Water-works



*At the upper end of the
"rue de la République"*

It contains one of the reservoirs of the town of Rouen. Monumental fountain with two stone flights of steps leading to a central piece and rocks from which a cascade falls. On the rocks stands the group of the town of Rouen on a ship flanked by the Robec and Aubette (rivers). To the right and left two pedestals support the stone groups *Agriculture* represented by a young cow-herd near an ox, and *Cattle-breeding* represented by a young horseman near a horse and a colt. Behind within a niche is a very pretty statue, *La Source*. Architect of the monument : M. de Perthes ; sculptor : Falguières (1879).

Fountain of the "Grosse Horloge"

*Rue de la Grosse-Horloge,
close to the Belfrey
at the corner of the
"rue des Vergetiers".*

Fountain of the xviii century at the foot of the Belfrey tower. It has replaced an ancient fountain dating from 1456 and known by the name of "Fontaine Massacre." It was merely a spire decorated with five niches sheltering the images of Our Lady, St Nicaise, St Melon, St Romain, St Ouen. Crumbling away with age, the fountain was replaced by the present one thanks to a gift of 3,000 francs made to the town by the duke of Montmorency-Luxembourg, appointed governor of Normandy. The baptism of Clovis was at first proposed as a subject. This project was rejected and replaced, on the advice of de Boze, superintendent of the devices by the present one representing the river Alpheus and the nymph Arethusa. Between 1731 and 1733 the new project was executed by architect de France. Since then the

monument has undergone but very few alterations. The base is composed of rock-work and icicles. Formerly the water gushed out through the three heads of a cerberus of brass. These were stolen in 1770. In 1794 the inscription was removed as well as the arms of France, Normandy, Rouen and Montmorency. The fountain of the Great Clock, formerly gilt, was restored in 1824, when one of the three water pipes was done away with in 1846 by architect Chéruef, when the commemorative tablet of black marble was repaired and the arms restored.

Fountain of Lisieux

Rue de la Savonnerie, 4.



Leaning against an hotel
where the Bishops of Li-

sieux used to put up, when they came to Rouen, in their parish of " St Cande-le-Vieux " (place de Gail-lardbois, no longer extant). This fountain erected in 1518 by alderman Jacques-le-Lieur (commemorative marble tablet), is composed of a groundwork of stone representing Parnassus. At the top are Pegasus and Apollo playing on the harp. Underneath a personage with three heads, the symbol of Philosophy (Logic, Physics, Metaphysics).

In various places are the Muses with musical instruments and sheep in the midst of a landscape, rocks, trees and grass. On days of rejoicing and for the entrance of princes or kings, water gushed out of the nostrils of the horse, from the two salamanders placed at the bottom and through each one of the musical instruments. Now very much dilapidated, this monument was then very likely decorated with paintings. A rough model, by Foucher, representing this remarkable monument, is in the municipal Library, under a glass-case.



Fountain of the "Crosse"

*At the corner of the
"rue des Carmes" and
"rue de l'Hôpital".*

On the right, leaning against a modern house. It is named after an ancient house which had this sign—was erected in 1482, at the cost of the heirs of Louis d'Harcourt, bishop of Bayeux. It was a low, gothic pedestal, surmounted by a canopy sheltering the Virgin and the Infant Jesus. It has been rebuilt in our time by the sculptor Joüan with the addition of a coving and a back-ground adorned with scroll-patterns. The arms of Louis d'Harcourt have been replaced by those of France.

Fountain of the "Croix-de-Pierre"



(Stone cross)
Place de la Croix-de-Pierre,

*at the intersection of the
"rue St-Vivien, St-Hilaire",
and "Edouard-Adam".*

The ancient fountain, was partially destroyed in 1562, rebuilt in 1628, restored in 1774, mutilated in 1792, after which it was adorned with a bust of Marat, restored again in 1816, it was removed into the garden of the Museum of Antiquities, facing the School of Medicine. In its place a gothic pyramidal fountain, three-storied, with canopies and statues, was raised in 1871. The fountain of the "Stone cross" had been erected on August 17th 1520 by cardinal Georges d'Amboise, who had purchased the spring of the "Roule" at Darnétal.

Fountain St Maclou

*At the northern angle of the
church, at the corner
of the "rue Martainville".*

A fountain in the Renaissance style leaning against St Maclou's church, quite dilapidated, ascribed to Jean Goujon. It was remarkable on account of the attitude of two naked children flanking a scroll adorned with wreaths of fruit and masks. They remind one of the position of the celebrated

Manneken-Pis, at Brussels. It was formerly supplied with water from the spring of Darnétal.

Fountain of Joan of Arc

Place de la Pucelle.



It was not on this spot, as might be expected but on the Place of the Old Market, that Joan of Arc was burnt to death. The present fountain has succeeded two expiatory fountains raised on this place. One raised in 1525, was a three storied structure with pinnacles, supporting the statue of Joan of Arc surrounded by the strong women of the Holy Writ. Pulled down in the xviii century it was replaced in 1755, by the present fountain. It is a stone structure on an arched triangular plan, flanked with dolphins.

Escuteheons of Joan of Arc, the city of Rouen and Normandy. Latin inscriptions by abbé Saas. The statue representing Joan of Arc in the figure of a Bel-lona, sword in hand, is by P.-A. Stoddz (xviii century).

Fountain of the Augustines

*" Rue des Augustins ",
close to the army bake-house.*

Fountain in the form of a niche with imitation icicles (xviii century).

Fountain " St-Cande-le- Jeune "

" Rue aux Ours, 20. "

A stone fountain leaning against a wall, in the form of a niche, 1709.

Fountain " St Romain "

Rue St Romain.

Leaning against the Cathedral, at the Bookseller's portal; masonry-work with an escutcheon surrounded with palms (xviii century).

Fountain " Ste Claire " or of the Penitents

" Rue St Hilaire, 66. "

A stone fountain in the form of a niche, with dila-

pidated carvings (XVIII century).

**Fountain
“ Ste Croix des
Pelletiers ”
(Furriers’ Cross)**

“ Rue Ste Croix des Pelletiers. ”

Composed of two pilasters with grotesque masks with fruits and the initials of Louis XIII. Formerly,

it was probably surmounted by a pediment (1634).

**Fountain
of the
Flower-Market**

“ Place des Carmes. ”

A modern fountain : a stone square structure with coping and a bronze bas-relief of two dolphins.

STATUES AND BUSTS

**Statue of Napoleon
the First**



“ Place de l’Hôtel-de-Ville. ”

The statue of Napoleon the First by Vital-Debray, was erected in 1865 and inaugurated on August 15th. It is 16ft 10 inch. high. In its granite pedestal tablets are fitted bearing inscriptions and a bronze bas-relief representing the visit of Bonaparte to the Sevennes manufactory at “ St Sever ”, from a sepia-drawing by Isabey. The bronze is that of cannon captured at Austerlitz. The

square had been levelled and planted in 1818.

**Statue
of Boieldieu**

*On the “ cours Boieldieu,
quai de la Bourse ”.*



This sitting statue of bronze, on a square pedestal surrounded by railing, was

erected in honour of the celebrated author of the withe Lady "*Caliph of Bagdad*" the "*Overtuned carriages*" and "*Red Riding Hood*", on June 20th 1839, at the cost of the town, in pursuance of a resolution of the Corporation of december 6th 1835. It is the work of Dantan junior; a bronze scroll presented by the company of the "*Théâtre-des-Arts*" commemorates the centenary of the illustrious composer.

**Statue
of
" Pierre Corneille "**

*On the platform
of Corneille Bridge.*



Bronze statue of the great "*Rouennais*" dramatist, raised by means of a subscription undertaken by the "*Société libre d'Emulation*". The pedestal coated with white marble, raised in 1833 was inaugurated on the 10th of September next

by king Louis-Philippe; the statue was unveiled on October 19th 1834. It was cast by Honoré Gonon after the model executed by the statuary David, of Angers.

The plaster statue, after being in the large hall of the Palace of Justice, is now in the principal courtyard of Corneille Lyceum. A great literary manifestation took place before this statue when the bi-centenary of P. Corneille was celebrated in 1884. The statue of Corneille weighs 4 tons 9 cwt. The question had been formerly discussed to raise on the platform a column in commemoration of the Trocadero expedition (1823).

**Monument
of abbé
J.-B. de la Salle**

*Place St Clément
faubourg St Sever.*



A polygon of stone with a fountain, raised in 1875 by subscription to the me-

mory of Abbé de la Salle, the Founder of the Christian elementary schools. The ensemble of the monument was designed by de Perthes, architect. Decorative sculptures; figures of children representing the Parts of the world, by Legrain. Bas-relief: *La Salle ministering to the sick; James II visiting the Schools.* The principal figure in bronze (12ft high): *La Salle teaching a young man and a child, sitting* by Falguières. This very remarkable work formerly stood on the "place Carnot"; it was removed to "place St Clément" when the works of Boieldien Bridge were begun.

Statue of Armand Carrel



*At the upper end of "rue
Jeanne Darc" on a*

*platform, at the intersection
of the "boulevard
Jeanne Darc" and "rue
Verte".*

Bronze statue of the famous editor of the "*National*" born in Rouen in 1800. He is represented standing, with a pen in his hand, leaning on a small table. Raised by subscription on July 24th 1887; the work of the sculptor Lefevre.

Monument of Poyer-Quertier

Place Cauchoise.



A circular monument of stone (9ft high.) supporting, on a pedestal, the bronze statue of Poyer-Quertier, minister of the finances in 1871, manufacturer, a thorough protectionist, one of the statesmen who signed the treaty of Frankfort. He is represented standing, hol-

ding a brief in his left hand and waving the right one as one making a speech. At the base : group of two women representing *Agriculture* and *Commerce* ; bas-reliefs wrapped in the folds of a flag : *Signature of the treaty of Frankfort. Manufacturers presenting Pouyer-Quertier with a work of art.* Monument erected by subscription in 1894. Sculptor : Alph. Guilloux ; architect Jules Adeline.

Monument of Gustave Flaubert

Leaning against the Museum and Library building, on the right side as you enter " Solferino garden " in the " rue Thiers".



An allegorical monument of white marble ; representing in high relief *Truth coming out of a well*, figured by a woman. In an angle : medallion of Gustave Flaubert, the author of *Madame*

Bovary, Salammbô, Sentimental Education, Three tales. This monument raised by subscription is the work of the sculptor Chapu ; it was inaugurated in 1890 before some of the most illustrious men of letters : Emile Zola, Goncourt, Guy de Maupassant, etc.

Bust of Louis Bouilhet

Rue Thiers at the angle of the Museum and Library building, opposite the ancient church of St Laurent.



Monument with a fountain leaning against the wall, raised by subscription in honour of the Norman poet Louis Bouilhet, born at Cancy, author of the "*Melenis*", the *Fossils* ; of dramas : the *Conjuration of*

Amboise, Madame de Pontarcy, Helen Peyron. A white marble bust, by Guillaume, in a square bay flanked with pilasters and surmounted by a tragical head. This monument, in the neo-greek style, is the work of architect Sauvageot.

Bust of Thouret

Rue Thouret.

Bronze bust of Thouret, a jurisconsult, deputy of Rouen to the States general; this bust was placed on the ancient town-hall when the centenary of the meeting of the States Gene-

ral was celebrated in 1889. Sculptor: Alph. Guilloux. By its side: commemorative inscriptions on red marble escutcheons.

Bust of Louis Brune

On the "quai du Havre" at the lower end of the "St Eloi" slip.

Raised in 1887 to Louis Brune, a dauntless life rescuer, born in Rouen in 1807, died 1843, by the *Society of the Rouen life rescuers*. A bronze bust by the sculptor F. Devaux; architect: Adeline.

PLEASURE-GROUNDS SQUARES AND PROMENADES

"Hotel de Ville" garden

Entrances: near the church, going through the town-hall, at the corner of "rue des Faulx" and "rue de l'Epée" and in the "rue de l'Epée".

Ancient garden of the Abbey, laid out by Bouet, opened on May 15th 1806, in the part adjacent to the "place St Ouen", to the south was the cemetery of St Ouen where Joan of Arc solemnly abjured her errors

before her judges and the people, on May 24th 1431. In 1846, during excavations an inscription was found indicating where the cemetery lay. Commemorative inscription of the abjuration on modern black marble on one of the pillars of the entrance-gate.

In the northern part of the garden is a meridian adorned with a medallion of Louis XV and a figure of *Time* commemorating the voyage made by academicians to ascertain the

shape of the earth; it was formerly on the ancient promenade of the "Bourse" on the quay. It is the work of P. Slodtz. Statues of green bronze : *Centaur carrying away a woman*, by Schoenewerke; *A Reaper*, bronze statue by Perrey; *A young man bending his bow*; *Rollo*, a stone statue by Arsène Letellier, a Rouennais sculptor. Music-stand where the band is heard several times a week. The garden was altered in 1872.

Solferino garden

Entrances : " *rue Thiers*, *rue Jeanne-d'Arc* " and " *rue du Bailliage* ".

A nice garden laid out in 1864, surrounded by a railing the Museum and Library building looks on this garden; on the right side as you enter from the " *rue Thiers* " entrance, is the monument of Gustave Flaubert against the Museum wall (see page 103). Small lake and cascade falling from rocks brought from Incherville near " *Louviers* " " *Eure* ". Military band on Sundays and Thursdays.

Square Martainville

At the intersection of the " *rue d'Amiens* " and " *bvrd*

Gambetta " close to " *place Martainville* " and the *Narthern terminus*.

Crossed by the little river Aubette. In the middle is a shaded knoll where a military band usually plays on Sundays. In a walk is a fountain of chalybeate water called " *Fontaine de la Marquerie* . "

This square was formed in 1870-71.

Square St André

" *Rue Jeanne-Darc*, 15 " at the corner of " *rue aux Ours* ".

A little square in which the " *Tower St André* " stands and on a side of which is a curious house in the Renaissance style, called " *House of Diane of Poitiers* " (see page 36).

Jardin des Plantes

(Botanical garden).

Formerly " *parc de Trianon* ". (St Sever suburbs) at the end of " *rue d'Elbeuf* ".

Entrance free. Founded in 1736 in the " *Faubourg Bouvreuil* " through the instrumentality of the Academy of Rouen. The plants were transferred to the " *quai de Paris* " in 1744



and to the ancient estate of Trianon in 1835, enlarged in 1881 and 1889. It is a vast park of 24 acres laid out partly in the French, partly in the English style. Till 1862 it contained only three hot-houses, one of which is an important building situated on a hill and reached by two slopes. Since then a Dutch conservatory and seven groups of hot houses, sheltering numerous exotic plants, have been set up. Military band on Sundays and Thursdays.

The Botanical School is an oblong square surrounded by an iron railing and situated before the main Conservatory; it comprises 2 acres and is divided into 92 beds in which the plants are labelled and classified in families, genera and species after the method of Brogniart.

At the intersection of the two walks is a basin for aquatic plants.

The School of Arboriculture, situated in the Botanical garden, created in 1840,

contains 1050 trees; it was transferred to the Northern part of the garden and reorganised in 1880.

Square Gaillard-Loiselet

(St Sever suburbs).

Entrances: "*rue Tous-Vents*"
and "*rue Dupré*".

Open in 1895 in a property bequeathed to the town.

Cours Boieldieu

On the "*quai de la Bourse*"
from the "*rue Grand-Pont*" to the "*rue Nationale*".

The favourite promenade of the Rouennais, running along the "*Théâtre-des-Arts*" and the Palace of the Consuls. On this promenade stands the statue of Boieldieu. (See page 107).

Grand-Cours

The promenade of the "*Grand-Cours*" formerly

called "*Cours-la-Reine*", on the left bank along the Seine, close to the Western terminus, was created in 1649, by the duke of Longueville and planted in the outer premises of the Priory of Grammont founded in 1156, a few buildings of which are still extant.

The first half of the "*Grand-Cours*", which formerly began close to the bridge was finished and planted in 1650. The second half was not undertaken till 1672, at the wish of president Claude Pellot. In 1784, owing to the scarcity of fuel, the principal trees were hewn down; and were replaced in 1787. The whole avenue was finished in 1807. In 1845 the iron railing that formerly enclosed the "*Petite Bourse*" was erected.

This promenade assumed the names of *Cours-la-Reine* then *Cours de l'Egalité* in 1794 and *Grand-Cours*. It was formerly the "*Long-champs*" of Rouen very much resorted to on Ascension Day. Public entertainments were often given in it: on July 14th 1794 a statue of Liberty was erected on it; St Napoleon's day was kept there on August 15th 1813. In 1855, 1861, 1868, 1884, local agricultural prize-meetings took place there and horse-shows since 1894. It is 6 1/2 furlongs in length. This promenade with a round point in the middle is adorned with four walks of magnificent elm-trees. At its further end close to the Railway bridge are the public cold baths or "*Bains du Galet*".

BRIDGES



Boieldieu Bridge

*At the lower end of the
"rue Grand-Pont".*

A metallic bridge with three arches built in 1888, leading to the Rouen-Orleans station. Length: 787ft;

breadth : 65ft, 7 inch. It is the first bridge thrown over the Seine above Havre.

This new bridge has replaced the *Suspension* bridge, a toll bridge with a monumental iron arch in the centre. Built in 1836 by Seguin brothers it replaced the ancient bridge of boats established a little higher up and which had cost £ 30,900 and Mathilde bridge, a stone bridge erected by Mathilda, granddaughter of William the Conqueror.

Corneille Bridge

Facing the " place de la République ".



A stone bridge of six arches, rather curved and crossing the western end of " Ile Lacroix ". This bridge the works of which were decreed on June 10th

1811 was modified by engineer Lamandé who superintended its construction in 1813. It was begun on the third of September 1813 when the Empress Joséphine laid the foundation stone. Open to traffic in 1829 it was not completely finished till 1835. It cost £ 320,000. In the middle of the bridge, on a platform at the end of " Ile Lacroix " stands the statue of P. Corneille. The bridge is 872ft long; the middle arch is 101ft 8 inch wide; the side arches 85ft. The bridge is 44ft broad, and the river 32ft 10 inch-deep.

Railway bridge

Railway line from Paris to Havre, crossing the Seine over the " Ile Brouilly ".

Iron bridge called " *Pont-aux-Anglais* " because it was built, in 1842, by an English company when the railway from Paris to Rouen was constructed by engineer Buddicom.



MARKETS

Old Market (Halles Centrales)

" Place du Vieux-Marché ".



The most important market in the town, has been on that place time out of mind. It was without the walls of Rouen in 1060 and became part of the town when the third precincts were set up. Its appellation of " Old Market " is old nearly five centuries.

The roofed galleries built in 1790 have given place to two spacious iron and glass halls erected in 1860, when the place was considerably enlarged on the northern side.

At the extremity of the southern pavilion towards the " rue de Crosne " is a marble slab commemorating the death of Joan of Arc, which took place on the very spot, close to the ancient church " Saint-Sauveur ". On the asphalt of the footway there is inscribed : *May 30th 1431.*

The stocks stood on that

part of the market-place down to 1841. It was the place of execution for those sentenced to death.

To the north : fish-market and public sale.

To the south : market for vegetables and meat.

On the pavement, fowl, butter and egg-market till 8 A M in summer and 9 in winter.

Wholesale market for vegetables on Tuesdays, Fridays and Sundays, at the same hours.

Market Saint-Marc

(old clos Saint-Marc)

" Place Saint - Marc ".

Formerly a market on which were sold old Pieces of furniture and all sorts of wares, recently enlarged when sanitary works were carried out in that ward.

Modern glass and iron

pavilions on a spacious asphalted platform.

Eastern pavilion : articles of food of all kinds, various household articles.

Western pavilion : clothes, articles of apparel, etc.

On the pavement : secondhand articles of all sorts, various trades.

Market of the Emmurées

(faubourg Saint-Sever)

*" Rues Saint-Sever
et François-Arago "*

Formerly a cattle-market now reserved for the sale of articles of food.

An octagonal rotunda is now building for the accommodation of sellers.

Cattle-Market

(faubourg Saint-Sever)

" Rue de la Ferme "

More than 2,400 square yards in surface : it provides for oxen, sheep calves and pigs, three large roofed halls asphalted, with the best appointments for selling and buying.

It contains also for the shelter of animals, cattle-sheds, sheep-folds and pigsties fitted up after the sanitary rules and supplied with the principal improve-

ments experienced and sanctioned in model farms.

The animals are received in the sheds, folds and stables on being merely presented at the entrance-door "*rue de la Ferme*".

There is a market every week : on Tuesdays for oxen, cows and sheep; on Fridays for milk cows, fat calves, calves for breeding, fat sheep, sheep for breeding, goats, porkers.

Corn-Market

" Place de la Halle-au-Blé "
*at the lower end of the "*rue de la Republique*" (way out place de la Basse-Vieille-Tour et rue des Halles).*

The foundation of the corn market dates from the middle of the XIII century.

There is a market every Friday.

Sale begins at ten for oats, barleys and spring corn at eleven for corn and rye.

Basse-Vieille-Tour

Every day : fish, vegetables, fruit.

On Fridays at 8 in summer and 9 in winter : clothes, dressing and household articles and sundries.

Haute-Vieille-Tour

On Fridays at 8 in summer and 9 in winter : fruit, vegetables, poultry, meat, haberdashery, old clothes, shrubs.

Place of the Rougemare

The name of " Red Pool " reminds us of the

bloody battle that took place in 949, when the duke of Normandy, Richard I, the Fearless, routed the allied armies of the emperor of Germany and the king of France.

Butter, eggs, cheese and poultry market : on Tuesdays, Fridays and Sundays, till noon.

VARIOUS MARKETS

Horses

" Place du Boulingrin "

On Fridays at noon.

Flowers

" Place des Carmes "

Daily.

This market stands on the site of an ancient monastery of Carmelites, in which excavations have brought numerous Roman antiquities to light. — Formerly before the Cathedral ; it was removed to this place in 1856.

Fodder

" Boulevard d'Orléans ", near the " Rouen-Orléans " tation.

On Fridays from 9 till 12.

Cider and perry fruit

" Boulevard d'Orléans ", near the " Rouen-Orléans " tation.

On Tuesdays, Fridays and Sundays from 7 A M till 4 P M.

Fruit for the table

" Place de la Pucelle ", near " la place du Vieux-Marché ".

Tuesdays, Fridays and, Sundays till 8 A M in summer and 9 in winter.

Old Market

" Haute et Basse-Vieille-Tour "

The market stands on the site of the palace of " Richard-sans-Peur " and of the " Vieille-Tour " which was a part of it. It was very old ; but the present stone-buildings with

the large slated roofs in the shape of a quadrilateral, date from the xvii century.

The local School of the Fine Arts has just been reestablished in it. That school, founded in 1741 by J.-B. Descamps, in the hotel of M. de Cany, close to the Bailiwick offices, was removed to the Palace of the "Luxembourg" then to the market of the "Basse-Vieille-Tour". It was made public in 1747 and reckoned among its pupils: Bellenger, Lemounier; Noël le Houé, engravers; Jadoulle, a sculptor; Gueroult and le Brument, architects Brémontier and B. de Saint-Pierre, engineers.

In the southern part are the scenery storehouse of

the "Théâtre-des-Arts" and the scene-painting studio.

Market for drinks

On "l'avenue du Mont-Riboudet", near "l'avenue Pasteur".

Was removed from the "quai de Paris" where the cider merchants were stationed in december 1782, to its present place by governor de Crosne, and made over to the town on condition that no building, more than ten feet high, should be raised on the spot, so as not to intercept the air of the "Hôtel-Dieu" patients. This servitude was redeemed by the town a few years ago.

PLAYHOUSES

Théâtre-des-Arts



On the quay at the corner of the "cours Boieldieu and the "rue Grand-Pont (front). Administration and entrance of the players, rue

La Champmeslé. (1882).

One of the most celebrated in the provinces. It was opened in 1776 after

the plans of architect Guérault; burnt down in 1876 by a dreadful fire; it has been built anew after the plans of architect Sauvageot, at the corner of the "cours Boieldieu and the" rue Grand-Pont. The figures on the main frontal are by Chapu; the ceiling by Glaize represents the apotheosis of Corneille surrounded by the celebrities of Rouen, Fontenelle, Géricault, Gustave Flaubert, Louis Bouilhet, and allegorical painting of the Océan and the Seine; the dance and the chariot of Venus.

Decorative paintings in the green room by Paul Baudouin. The ceiling represents comedy and tragedy by Millet.

In the staircase pannels by Demarest : *the Cid*, *Polyeucte*, *the Liar*, *the New Lord*, *the White Lady*, *Red Riding Hood*.

The "Théâtre-des-Arts" the property of the town gives lyrical representations from the first of October till the first of May. It performed for the first time in France *Samson and Dalila*, by Saint-Saëns, *Lohengrin*, by Wagner and many unpublished plays.

The "Théâtre-des-Arts" contains 1,500 seats and receives a subsidy from the town. The players must "come out" three times at the beginning of each season.

The manager besides the free use of the playhouse, and an important stock, receives from the town a subsidy of £ 4,800. He is also exonerated from lighting expenses, the tax for the poor and the summer season expenses, all of which may be estimated at £ 2,400.

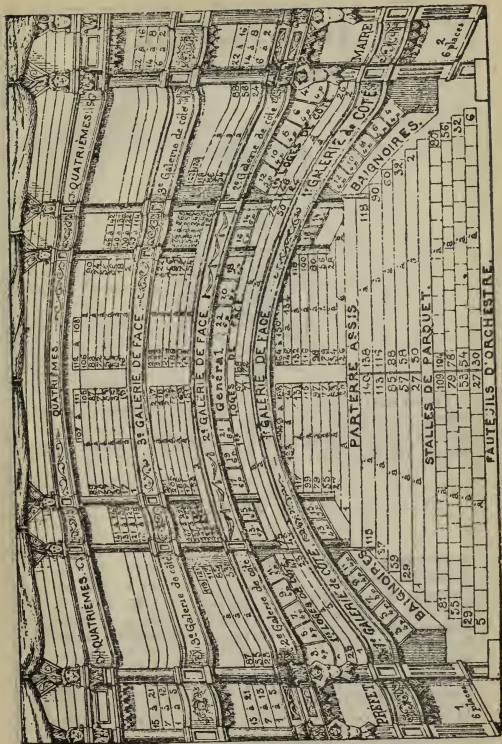


PRICE OF SEATS

Box-office.

Rez-de-chaussée .	Loges d'avant-scène..	5 50	6 »»
—	Baignoires.....	4 50	5 »»
—	Fauteuils d'orchestre.	5 »»	5 50
—	Stalles de parquet....	3 50	4 »»
—	Parterre assis.....	2 »»	2 25
1 ^{re} Galerie.....	Loges de face.....	5 50	6 »»
—	Loges de côté	4 50	5 »»
—	Fauteuils de face....	5 »»	5 50
—	Fauteuils de côté....	4 »»	4 50
2 ^e Galerie.....	Avant-scènes.....	3 50	4 »»
—	Face et entrecolonnes.	2 50	2 75
—	Côté.....	2 »»	2 10
3 ^e Galerie.....	Avant-scènes.....	2 »»	2 10
—	Face et entrecolonnes.	1 25	1 35
—	Côté.....	1 »»	1 10
4 ^e Galerie.....	Hémicycle	» 60	» 70

For popular representations (half-price) 1 d is charged for reserving seats.



THÉÂTRE-DES-ARTS

Théâtre-Français

"Place du Vieux-Marché".



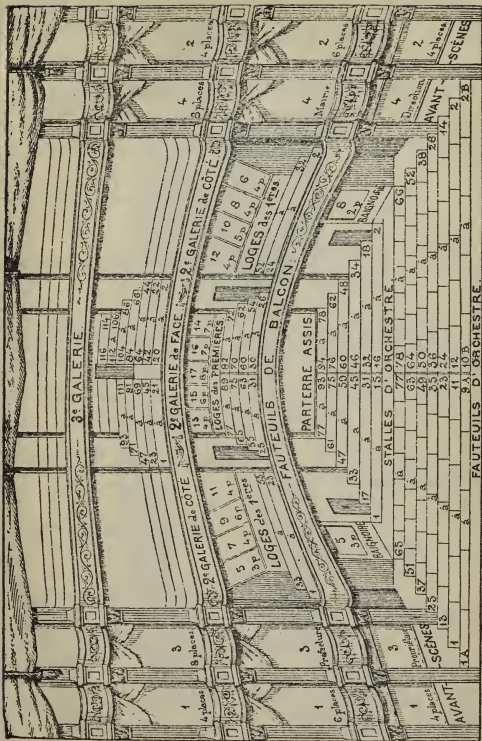
(1,200 seats). Formerly a tennis-court made into a theatre in 1793, Ribié, manager; has often been alte-

red and restored, 1887, 1895.

Comedy and drama.

PRICE OF SEATS

	Bureau	Box-Office
Avant-scènes premières et rez-de-ch...	5 »	5 50
Loges des premières.....	4 »	4 50
Fauteuils d'orchestre	3 50	4 »
Fauteuils de balcon.....	3 »	3 50
Avant-scènes secondes	2 50	2 75
Stalles d'orchestre	2 »	2 50
Secondes de face.....	1 50	1 75
Secondes de côté	1 »	1 25
Parterre assis.....	1 »	1 25
Troisièmes.....	» 50	» 60



THÉÂTRE-FRANÇAIS

Folies-Bergère

“ Ile Lacroix, rue Centrale ”.



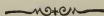
A small theatre with a promenade, a moorish coffee room and annexes. Ope-

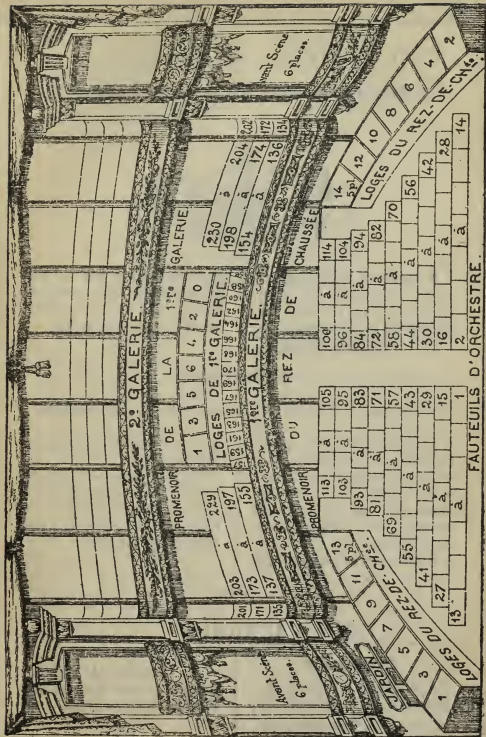
rettas, concerts, burlesques, acrobats, ballets, local reviews.

PRICE OF SEATS

Box-office.

Rez-de-chaussée.	Loges.....	2 50	2 75
—	Fauteuils.....	2 »»	2 25
—	Promenoir.....	1 »»	» »»
1 ^{re} Galerie	Loges.....	2 50	2 75
—	Fauteuils.....	1 50	1 75
—	Promenoir.....	1 »»	» »»
2 ^e Galerie	Hémicycle.....	» 50	» 60





FOLIES-BERGÈRE

Circus of Rouen

"Boulevard Beauvoisine, près la place du Boulingrin".



A spacious circus containing 3,000 seats has been built in 1894, it is used for equestrian performances during "foire Saint-Romain"

Saint-Romain's fair — and so arranged that concerts, lectures and entertainments may be organised in it.

r

Vélodrome

Situated near "la barrière du Havre, route de Saint-Romain".

Bicycle races take place there during summer, on a wide track that runs round a lake reserved for boating, used also for all kinds of sports, foot races, gymnastic festivals.

Night entertainments ligh-

ted up by electricity are got up there too.

Elegant stands. Casino with a concert room.

In winter, dancing in the Casino on Fridays and skating on the lake.



SCHOOLS

Students

Preparatory school of Medicine and chemistry,

"rue de la République, 107 (enclave Sainte-Marie)".

A two-storied building in a semicircle with portico supported on columns.



*Preparatory school for the
higher studies in letters
and sciences,*

*"rue de la République 107
(enclave Sainte-Marie)".*

*Local school of the fine
arts,*

*"place de la Haute-Vieille-
Tour".*



Corneille Lyceum,

*"Rue de la République", to
the right as you go up;
higher up than the l'Hôtel-
de-Ville, facing the gen-
darms' barracks.*

Formerly a college of the Jesuits (xvii century). Monumental gate with a frontal on which angels are carved supporting an escutcheon. The inner court yard is a quadrangle surrounded by ancient buildings. A central pavilion with a flight of steps and arcades supporting the clock. In the principal court-yard is a rough model in plaster of the statue of Pierre Corneille by David d'Angers. Inscription telling that a splendid ceremony took place here when the P.

Corneille bi-centenary was celebrated in 1884.

Chapel of the Lyceum, formerly a church of the Jesuits (xvii^e century). A flight of steps in the "rue Bourg-l'Abbé" leads up to the porch; statues of saint Louis and Charlemagne in niches. Inside a large roomy nave and wide transepts, with chapels at the ends and adorned with four great galleries resting on corinthian arcades with escutcheons. Side chapels in one of which is the mausoleum in white marble of cardinal de Joyeuse. In the choir an altar screen with a picture; The Ascension. In the right side chapel Christ on the cross by Jouvenet; Vaults by Gilles du Fay. The church was built from

1614 till 1650 by order of Marie de Médicis who gave the stones of "château Gaillard" near "les Andelys". It is ascribed to the Jesuit Marcellange and the architect F. Derand. The staircase was finished in 1704.

*Training school
for teachers,*

"*rue Saint-Julien*".

A modern building of bricks and stones with a stone porch. Formerly. Chapel of Saint-Yon (xviii^e century).

*High elementary school
(industrial),*

"*rue Saint-Lô, 22*".

A modern building of stones and coloured bricks.

*Technical school
(apprenticeship),*

"*rue des Emmurées, 5*".

Girls

Jeanne-Darc Lyceum,

"*rue Saint-Patrice, 32*".

Formerly a private hotel of the xvii century with sculptured front. In this hotel built on the place where the "Arras gate"

stood, there runs a culvert stretching out under "boulevard Beauvoisine."

This hotel was occupied by the Jesuits in 1846.

*Training school for female
teachers,*

"*route de Neufchâtel, 23*".

*High elementary school
for housekeeping and
trades,*

"*rue Beauvoisine, 10*".

Besides these Rouen reckons 9 elementary public schools for boys, 11 for girls and 7 infant-schools.

There are 10 private schools for boys and 14 for girls, including the infant-schools.

There are also special schools for agriculture, botany, arboriculture, a training-school for the nursing of the sick and wounded, one for the deaf and dumb, a preparatory school to a notary's functions, etc.



BARRACKS FOR SOLDIERS

**Jeanne-Darc**

"place du Champ-de-Mars"
(foot-soldiers).

A stone building with central pavilion, erected by governor de Crosne in 1776. — Modern outbuildings.

Hatry

(général born at Strasbourg,
1740-1802),

"place d'Amiens" (foot-soldiers).

A modern building. On a piece of ground where stood formerly a residence for the Jesuit novices. It was made a prison under the name of Bicêtre in 1776.

Philippon

(général, born at Rouen,
1701-1836),

"rue Saint-Vivien, 16"
(foot-soldiers).

Formerly the archiépiscopal seminary, founded by archbishop de Harlay II in 1658. Was turned into a prison for priests during the reign of the Terror.

Trupel

(colonel, born at Yvetot,
1771-1850),
"rue de Lyons-la-Forêt, 37"
(troops of passage).

Pélissier

(marshal, of France born at Maromme, 1794-1864),
"rue Bonne-Nouvelle, faubourg Saint-Sever" (foot-soldiers).

A modern building.

Richepanse

(général, born at Metz,
1777-1802),
"rue Saint-Julien, faubourg Saint-Sever" (cavalry).

A modern building.

Duvivier

(général, born at Rouen,
1794-1848),

" route de Caen, faubourg
Saint-Sever " (troops of
passage).

HOSPITALS**Hôtel-Dieu**

" rue de Lecat, 51, en face
la rue de Crosne ".

(700 beds). Situated in the middle ages close to the Cathedral (Madeleine Hospital), was removed to the present site in 1758. Was composed of two buildings : Saint-Louis and Saint-Roch hospitals built by architect Fontaine, court yards and gardens.

A special congrégation of nuns founded in 1645 by Ph. de Marescot.

Hospice - général

" rue de Germont, 1 ".

(1,600 beds). Founded in 1572 by Claude Groulard, président in the Parliament. Increased by several donations. The church built on the " boulevard Gambetta " bore the name of : Notre-Dame de la Charité; was rebuilt by architect Vauquelin in 1785 and inaugurated in 1790.

In the gardens, on the boulevard Gambetta, are the remains of the ancient " Tour du Colombier ".
Dovecote tower.

GAOLS*House of correction*

(Faubourg Saint-Sever),
" rue de la Motte ".

4th penitentiary district.

A cellular building surrounded by walls and watch. Belvedere in the centre.

This establishment receives the accused of both sexes, those condemned to one year's imprisonment or less than one year, those in

debt to the State, the civil passengers and sailors of the merchant navy, finally the convicts till they are removed to the place appointed to undergo their sentence.

On the " place Bonne-Nouvelle, " is the place for capital executions.

—

Prison-Conciergerie

in the "Palais-de-Justice".

Municipal lock up

"Place de l'Hôtel-de-Ville".

Stood formerly close by Saint-Ouen's church; was

removed to a building raised to the north of the square.

Military-Prison

(Jaubourg Saint-Sever)

*"rue de la Mare-aux-Planches"
near "la prison
Bonne-Nouvelle".*

BURIAL-GROUNDS

Monumental Cemetery

*"Avenue du Cimetière-Monumental",
going up the "boulevard
Saint-Hilaire".*

This cemetery having an area of 12 acres was opened in 1828. It is specially, reserved for perpetual or thirty years grants.

A stone chapel with a cupola in the centre. Tomb in which is the heart of Boïeldieu, who was a composer, facing the middle alley. Tombs of H. Langlois, painter and archeologist, the head stone being a druidical stone brought from the forest of Rouvray; Verdrel, mayor of Rouen; Nétien, mayor of Rouen, during the war of 1870-71, in the form of a pyramid; colonel Trupel; Court a painter, a semicircle with the painter's bust; the mu-

sician Amédée Méreaux; admiral Cécille; a broken mast with a sail; tomb of the victims of the fire of the "Théâtre-des-Arts" in 1876.

Near the entrance, a monument sacred to the memory of the soldiers that died in 1870-71, erected by the League of the Patriots section of Rouen. A high stone obelisk, on a quadrangular basement raised on steps. On the principal front a statue of Mourning France, leaning on her sword, the work of sculptor Bénét. On the sides are inscribed the names of the dead soldiers. Chédanne, architect.

Cemetery of the Mont-Gargan

"rue du Mont-Gargan".

Open in 1780. — Parishes "Saint-Maclou et Saint-Paul".

Cemetery Northern

"avenue Olivier-de-Serres"

(beside the "Cimetière Monumental").

Open in 1880. — Parishes : Cathedral "Saint-Ouen, Saint-Vivien, Saint-Nicaise, Saint-Hilaire, Saint-Joseph".

Western Cemetery

at the end of "rue Chasse-lievre".

Open in 1883. — Parishes : Saint-Gervais, Ste-Madeleine, Saint-Vivien, Saint-Patrice, Saint-Godard, Saint-Romain.

Cemetery of Saint-Sever

(faubourg Saint-Sever),

*"rue d'Elbeuf",
higher up than the "Jardin des Plantes".*

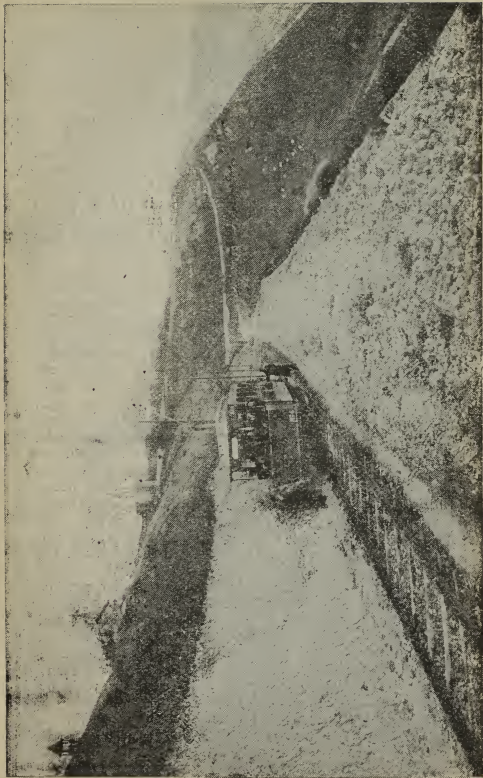
Open in 1855. — Parishes : "Saint-Sever" and "Saint-Clément".

There is in "rue du Champ-des-Oiseaux, 91," an ancient protestant cemetery dating from 1786 with grave-stones still in it.

The ancient cemeteries Saint-Gervais and "de Lille" remain provisionally open to such families as have vaults in them. Those of Saint-Marc and Saint-Maur (plague stricken people) are no longer extant.



EXCURSIONS
IN THE
NEIGHBOURHOOD



TRAMWAY OF BONSECOURS

EXCURSION TO BONSECOURS

The most pleasant as well as the most practical way of making that excursion is to take, close to "pont Corneille" the electric tram for Bonsecours (blue carriages). The traveller comfortably seated, will see the panorama of Rouen constantly display itself before his eyes. Sixteen minutes journey. — Prices : 40 centimes 1 class; 30 cent. 2 class. Bicycles, 50 cent.

To make the excursion afoot (45 minutes), follow the tram line to its turning at the new road; leave the line to your right and walk on up the "rue de l'Eglise" which will lead you to the

CHURCH OF BONSECOURS

To visit it, apply to the vestry-room the entrance of which is in the chapel of St Joseph, to the right side of the high altar. — Gratuity.

Ask leave to see the TREASURY. Very curious.

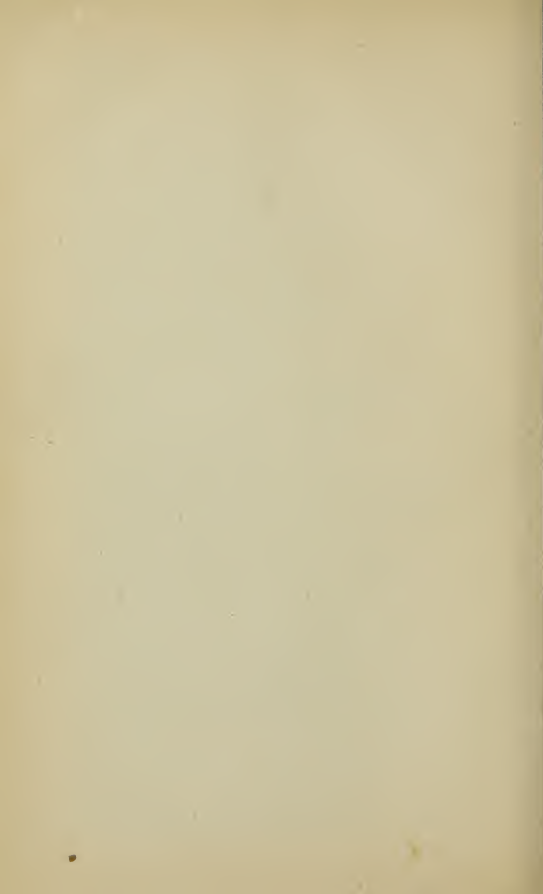
The Church of Bonsecours, a resort of pilgrims, situated on a hill overlooking the Seine, is a modern structure that replaced an ancient church already famous in the xv century. It was built at the end of 1838. The whole plan was execu-

ted from the designs of Mr Barthélemy, architect of the diocesan buildings. The church is built in the gothic style of the xii century. Though the style is very sober, the church offers great architectural beauty in the harmony of its proportions. The tower that surmounts it (164ft. high) is square and in its galleries the four Evangelists have been placed. At its base there are turrets connected by counterforts. There tapers above a pointed spire flanked with pyramids. The statue of the Virgin (a gift of M^{me} de Montmorency-Luxembourg) crowns the middle gable. The main façade has a portal with the entrances. On the main portal, *the Virgin surrounded by incense-bearing angels*, and pilgrims below. In the co-vings of this portal : Noah, Jacob, Moses, David, Isaiah, Jeremiah, Daniel, Zachariah, Ezeckiel, Jonah, Micah, Haggai, Joel, Malachi, the nine choirs of the angels. Above the smaller portals, in the tympan, to the right; *The Marriage of the Virgin*, to the left, *Education*; on the first gable St Joachim; on the second, St Joseph. All these sculptures are by Jean Du Seigneur.

The inside contains a nave and two aisles enti-



Bonsecours



rely decorated with mural paintings in the XII century style. The choir is composed of three bays. Twenty columns, formed by a cluster of small columns, support the roof; all of them were gifts, which accounts for the arms below the capitals. The fifteen ogees of the chancel are decorated with thirty-six angels placed in the reveals and holding an emblem recalling the litanies of the Virgin. All these paintings are by the painter Lazerge.

STAINED-GLASS WINDOWS. — Beginning in the western nave, near the font :

First windows. — Noah's Ark. — The crossing of the Red Sea. — The destroying Angel. — Baptism of Christ. — Christ teaching Nicodemus. — Christ sending the Apostles on their mission. — St Philip baptizing. — Christening of the Jews.

Second window. — Creation of the stars. — Creation of the angels. — Creation of the first man. — Eve formed from Adam's rib. — The tree of knowledge. — Temptation of Eve. — God rebuking Adam and Eve. — They are driven away from Paradise.

Third window. — Penitence of Adam and Eve. — Sacrifice of Cain. — Mur-

der of Abel. — Building of the ark. — The flood. — Noah. — Noah's sleep. — Tower of Babel.

Fourth window. — Calling of Abraham. — Blessing of Abraham. — Lot flying from Sodom. — Hagar and Ishmael in the wilderness. — Sacrifice of Isaac — Eliezer and Rebecca. — Esau selling his birthright. — Isaac blessing Jacob.

Fifth window. — Jacob tending the flocks. — Reconciliation of Joseph. — Joseph's dreams. — Joseph let down into a pit. — Joseph's robe. — Joseph sold by his brethren. — Joseph and Potiphar's wife. — Joseph in prison.

Sixth window. — Joseph when a minister of Pharaoh. — Ephraim and Manasseh. — Aaron and Moses. — Feast of the Paschal Lamb. — Passage of the Red sea. The Egyptians overwhelmed. — Striking of the rock.

Seventh window. — Aaron and Hur holding up Moses arms. — Moses, on seeing the golden calf breaks the tables of the law. — Aaron and his children burning incense. — Death of a man convicted of having gathered wood on the Sabbath-day. — The men sent by Moses bring back fruit from

the land of Canaan. — The brazen serpent. — The Jews crossing the Jordan. — Joshua bids the sun stand still.

Eighth window. — Birth of the blessed Virgin. — Education by St Anne. — Presentation in the Temple. — Marriage with St Joseph. — Annunciation. — Visit to St Elizabeth. — Birth of Christ. — Purification.

Ninth window. — The flight into Egypt. — Home of the Holy Family. — first Miracle at Cana of Galilee. — The blessed Virgin at the foot of the cross on which her son is dying. — The Blessed Virgin takes possession of the Saviour's body when taken down from the cross. — The descent of Holy Ghost on the day of Pentecost. — Death of the Holy Virgin. — Assumption.

SOUTHERN AISLE.

First window. — Jesus-Christ adored by the shepherds. — The adoration of the Magi. — The Dream of St Joseph. — The massacre of the Innocents. — Jesus among the doctors. — The life of Jesus in the house of Nazareth. — Preaching of St John the Baptist. — Jesus in the wilderness tempted by the devil.

Second window. — Peter and Andrew chosen to be apostles. — Jesus driving the vendors from the Temple. — St John the Baptist before Herod. — Imprisonment of St John the Baptist. — Herod charmed by the dancing of Herodias's daughter. — Beheading of St John. — Jesus curing a person possessed.

Third window. — Jesus stilling the tempest. — St Mathew called to the apostleship. — Our Lord and the funeral procession of the young man of Naim. — Jesus calls him to life again. — Multiplying of the loaves. — A sick woman recovers health by touching the Saviour's garment. — St Peter walking on the sea. — St Peter appointed as the head of the church.

Fourth window. — Jesus-Christ raising the daughter of Jaira. — Transfiguration. — The Pharisee and the Publican. — Jesus enters Capernaüm. — Jesus Christ the Good Shepherd. — The Prodigal Son. — The same feeding swine. — Return of the prodigal.

Fifth window. — Thieves robbing a man on the road from Jerusalem to Jericho and leaving him half dead. — A priest and a Lavite

find him in that condition. — The good Samaritan pours oil and wine into the wounded man's sores. — The same puts him on his horse. — Lazarus at the door of Dives. — The latter feasting. — Lazarus, after his death, carried by the angels into Abraham's bosom. — Hell and the chastisement of Dives.

Sixth window. — Jesus Christ blessing little children. — Martha and Mary complain to Jesus of the death of their brother Lazarus. — Resurrection of Lazarus. — Zachaeus climbs on a sycamore tree to see Jesus pass by. — Magdalen wiping the Saviour's feet with her hair. — Jesus entering Jerusalem. — The wise and the foolish Virgins.

Seventh window. — Jesus Christ celebrating the last supper with the Apostles. — After the meal he washes their feet. — Jesus Christ in the garden of Gethsemane. — Judas' Kiss. — Jesus Christ smitten on the face in presence of the High-Priest. — Christ derided by Peter. — Repentance of St Peter when the cock crows. — Suicide of Judas.

Eighth window. — Jesus before Herod. — Flagellation. — Jesus crowned with thorns. — *Ecce Homo.*

— Resurrection of the Saviour. — Jonah coming out of the whale on the third day. — The miraculous draught. — Ascension of Our Lord.

Ninth window. — The pool on the margin of which the sick waited to be cured when the Angel disturbed the water. — Magdalen lamenting her sins. — Repentance of St Peter. — Jesus promises to give Peter the keys of the Kingdom of Heaven. — The Apostles receive the power to remit sins. — Resurrection of Lazarus. — The good Samaritan dressing the wounds of the traveller. — The adulteress.

At the lower end of each of the windows we have just enumerated, is one of the stations of the way of the Cross.

We have now to speak of the high nave windows to complete the history of the church windows.

HIGH NAVE. — NORTHERN SIDE.

First window, reckoning from the chancel. St Peter and St Paul.

Second window. — St Andrew and St James.

Third window. — St John and St Thomas.

Fourth window. — St Philip and St James.

Fifth window. — St Bartholomew and St Matthew.

Sixth window. — St Thaddeus and St Simeon.

Seventh window. — St Mark and St Mathew.

Eight window. — St Luke and St Barnaby.

Ninth window. — St Linus and St Anacletus.

HIGH NAVE. — SOUTHERN SIDE.

First window. — Elijah and Malachi.

Second window. — Zechariah and Haggai.

Third window. — Sophonias and Habakuk.

Fourth window. — Nahum and Micah.

Fifth window. — Jonah and Abdiah.

Sixth window. — Amos and Joel.

Seventh window. — Hosea and Baruch.

Eighth window. — Daniel and Ezekiel.

Ninth window. — Jeremiah and Isaiah.

STAINED-GLASS WINDOWS OF THE CHANCEL.

Five large double windows. — *At the bottom* : Tree of Jesse and Genealogy of the Virgin (presented by the marquess of Belbeuf). *On the right* : Women of the New Testament (pre-

sented by M. Dupont-Delporte, prefect of the Seine-Inferieure, and by his wife). *On the left* : Women of the Old Testament (presented by M. Le Bourgeois, mayor of Bonsecours). The two other windows represent : *On the right* : Figures of ancient prelates of Rouen (presented by Cardinal-Prince of Croy). *On the left* : Figures of priests, abbots and laymen of Rouen (presented by the Dutuit family).

The high altar, of gilt bronze, adorned with many statues of saints and apostles, has been executed from the designs of Rev. Martin, by M. Fetide ; the statues are the work of the sculptor Fulconis. The five-sided chancel is enriched with fifteen ogees in which are statues painted by M. Leroy. On the right side of the altar : 1° *Abel holding a sheep* ; 2° *Noah beside the ark* ; 3° *Melchisedech holding a cup* ; 4° *Abraham with the knife for the sacrifice of Isaac* ; 5° *Aaron with a golden censer* ; 6° *Two priests of the Old Testament and the brazen sea* ; 7° *Moses and the Tables of the Law*.

In the centre : *Christ dying on the Calvary*.

On the left hand side of the altar : 1° *St Ambrose with his crosier in hand* ;

2° *St Augustine with a book*;
 3° *St Jeremiah with a quill*
in his hand a lion at his
feet; *St Gregory with the*
papal cross.

The *Pulpit* and the *Choir stalls* in the gothic style of the XIII century are of carved wood. The pulpit, in the fifth bay, rests on a short column against which the four doctors are leaning. Facing the visitor, *St Irenæus*; on the right, *St Thomas of Aquinas*, on the left, *St Bernard*; behind *St Hilary of Poitiers* (Fulconis, sculptor). On the pannels of the front: on the left, *Jesus Christ among the doctors*; in the middle, *Christ sending his Apostles on their mission*; on the right, *the miraculous draught*. These pannels by the sculptor Fulconis are separated by figures of angels. Two staircases lead to the upper gallery; they are decorated with pannels of flowers and fruit, the work of the sculptor Lavoie.

The *sounding-board*, excessively complicated, is formed of two tympan connected by pinnacles and counterforts ending by a slender spire.

The architectural composition of the pulpit is the work of Rev. Martin. It was executed by M. Kreyenbielt who also made the

organ case, the stops of which are the work of the famous builder Cavaillé-Coll.

In the choir the white marble flags are inlaid with scroll-patterns of coloured stucco. In the middle of the chancel: medallion of *Charity*; to the right, *Hope*; to the left, *Faith*. — In the choir itself, in the first bay: a lily surrounded by thorns; to the right, a bunch of flowers; to the left, roses of Jericho.

Middle bay: dragon eating up a flower; the prophet Micah, the prophet Isaiah. — On the bay, at the bottom: *Adam*, *Eve and the serpent*; to the right and left, angels watering a tree.

Enormous chandeliers and candelabra complete the furniture of the choir. At the lower end of the church, below the organ-loft, two high-reliefs painted by Spalikowski, adorn the holy water fountains: in the western aisle, font with a potence of wrought-iron by Marrou. *Votive offerings* cover the walls breast-high. In the bell-tower four bells of 1 ton 9 cwt; 17 cwt; 11 cwt and 3 cwt, consecrated in 1860. — Set of chimes.

Gothic stained-glass windows; they have been executed from the designs

of R. P. Martin by the manufactory of Choisy-le-Roi. The chancel windows are 32ft 10 inch-high.

A subterranean passage connects the church with the vicarage and the Asylum for aged priests.

Monument of Joan of Arc.

To visit it apply to the keeper in the small house of brick and stone style of the middle ages. — At the entrance of the garden. — Ask to visit the crypt called our Lady of the Soldiers. — Price 2 1/2 for each person to see the monument and the crypt.

On the right side of the cemetery, before the church of Bonsecours, is the *Monument of Joan of Arc*, a small Renaissance building of stone (65ft 7 inch. high), surmounted by a gilt bronze statue of *St Michael treading Satan under foot*, by Thomas, and sheltering the white marble statue of *Joan of Arc, in chains*, by Barrias. On each of the

pillars decorated with arabesque are groups of genii supporting scrolls. Two side pavilions contain the statues of St Catherine and St Margaret, the holy inspirers of the Maiden, by Pepin and Verlet. In front there stretches a vast terrace from which you enjoy a splendid view on the valley of the Seine; the terrace is supported by a huge wall of brick and stone from which a triumphal palm stands out. This terrace is connected with the monument by architectural slopes. The monument by architect J. Lisch, was to have been raised at the foot of the Tower of Joan of Arc, at Rouen, in the Convent of the Ursulines. It was erected through the instrumentality of Cardinal Thomas, archbishop of Rouen and solemnly inaugurated in 1892. There is below a crypt with an altar, called "*Our Lady of the Soldiers*".

EXCURSION TO ST ADRIEN

A trip by boat to St Adrien, up the Seine, is a very pleasant and short one. (Boat-station on the "quai de Paris" to the right of Corneille-bridge).

(See time-table and Fares

between Rouen and St Adrien).

After skirting the right side of "Ile Lacroix" at the end of which you see the gas-works of the *European Gas Company* and the

park of *Château-Baubet*, the boat touches at the "*île Brouilly*", the rendez-vous of amateur boatmen and of those fond of rustication. She passes under the *Railway bridge* on *English bridge* thus called on account of its being built by an English Company, by the engineer Buddicom, when the Paris-Rouen railway line was constructed.

Ten you enter a wide basin hemmed in on one side by the Bonsecours hills with the new winding road crossed by the *funicular railway* which leads the traveller to the "*Côte des Aigles*", close to Bonsecours church and the *Monument of Joan of Arc*. At the bottom, along the Seine, to the right of the traveller going up the river, there lies *Lescure* a hamlet of *Amfreville-la-Mivoie* in which are important manufactories of chemicals. In 1418. the English besieging Rouen had thrown a bridge at Lescure to communicate with *Sotteville*. The Germans did the same in 1871. According to tradition, Henry the Fourth would have resided in the manor of Lescure in 1591.

Facing it, on the other side there spread the mea-

dows of *Sotteville*: formerly renowned for their milk. The first horse races of Rouen took place in these meadows where, in 1871, Frederic - Charles passed a review of the German army. On the Seine the boat skirts the isle of Cherries (*île des Cerises*), already known in the xvii century for its rural rendez-vous; the marshy arm of the Seine called *Longboël* in which waterfowl abound; on the right bank, on going up, is *Amfreville-la-Mivoie*, better known as *La Mivoie* (thus named, as it seems, because *La Mivoie* was formerly half way between Rouen and Port St Ouen where was the first post on the road to Paris). Church of the xvi century with fragments of the xiv.

On the other bank, the lunatic asylum for men and women, *Quatre-Mares*, called *St Yon*, built in 1879 on the grounds of "*Haye-Bérout*", is perceived at a distance. It cost nearly £ 160,000. It belongs to *St - Etienne-du-Rouvray*, an important manufacturing place, well known for its mill of the "*Société Cottonnière*", one of the most important in Normandy. Interesting church of the xv and xvi century (68ft

by 32ft). Choir rebuilt in the xvii century (1619-1637); bell-tower, a square tower and portal. Ancient pictures: *Vision of the Blessed Simeon Stock*, bearing the escutcheon of the Pericard family; *Visitation in the Temple*, a picture of nuns taking the veil. Fragments of windows (xvi century). *Stoning of St Stephen*. Stone piscinas. Sundial on the outside. Ancient manor-houses; ancient castle "Rondeaux", manor of the Hanyvels, lords of the parish.

On the right bank, as she goes up, the boat passes the woods that crown the Belbeuf hills topped by *Belbeuf Castle*, dating from Louis XIV. It somewhat reminds one of the Tuileries and was built under the superintendence of Soufflot. Dovecot (xvi century). Charter room full of archives. Great avenues of beeches in the park, one of which runs in a direct line towards the spire of the Cathedral of Rouen. Ancient marquise, belonging to the "Godards" of Belbeuf, a parliamentary family one of whom was bishop of Avranches and another chief pantler of Normandy.

Going up the left bank

you soon reach a high white chiff, rather steep. It is *St Adrien*, the end of the excursion.

Chapel of "St Adrien".



(To visit it, apply to the doorkeeper, close to the chapel. — *Gratuité*).

It is hollowed out of the rock and is reached by a narrow path. Covered with a mere thatched roof topped by a pointed steeple that stands out against the cliff, it was furnished and adorned in the xvi century. Tumular inscription of a prior. Carved pews formerly in the Augustines convent at Rouen. A lump of silex is shown in the roof, called "the arm of *St Adrien*". A resort of pilgrims to deprecate the plague still frequented. Above: a cell dug out of the rock, called *the king's den*, occupied by hermits as early as the xiii century. In 1522 one of them was taxed for four livres of Tours for the ransom of Francis I; early in the

xvii century the cell was occupied by canon Rock of Rouen who after wards went through Spain, and founded a similar hermitage in Aragon. In 1557 the hermitage became a priory founded by Thomas de Poissy, "curé" of Grandcamp. Close to the chapel: bushes of yellow-blossomed eglantines, rather rare.

Going up the "chemin du Becquet" you follow the rivulet "du Becquet" that turns a mill, as far as its source (25 minutes' walk) shaded with trees, a charmingly picturesque

place. You may also make an excursion to the "*Roquefort woods*": very pleasant glades; beech avenues. At the extremity looking from the cliff you enjoy a wonderful view of the valley of the Seine. It is in the grass of that cliff, higher than the rock, that the *violet of Rouen* grows (*viola rothomagensis*), which is to be found only in that place and is known by botanists throughout the world. In the rock, fossils of the chalk: anachytes, micrasters, terebratules and polyparies.

EXCURSION TO LA BOUILLE AND HAVRE

*See map of the Seine in the pocket
at the end of the guide*



To go to la Bouille

You may go either by rail or by boat.

By railway: on the

"place Carnot" at the end of Boieldieu bridge, at the Rouen-Orleans station you take the line from Rouen

to Elbeuf-Ville. Get down at the station, of Moulineaux (9 1/4 miles); on leaving the station, follow the road that skirts the railway, goes up hill to the "Maison-Brûlée" and from there runs down hill to la Bouille.

Or else, on leaving Moulineaux station, walk down the road that leads to Moulineaux, then goes up, past the church and to the "Maison-Brûlée" (this itinerary is longer than the other).

During the summer season omnibuses stand at Moulineaux station, at the arrival of certain trains, to drive travellers either to the "Maison-Brûlée", or to la Bouille.

By boat the excursion is longer (one hour and a half) but far more pleasant. Boat station on the "quai de la Bourse" to the right of Boëldieu bridge. See time table and fares. "Service" between Rouen and la Bouille.

Generally people go by boat and return by rail (Moulineaux station).

During the summer season the railway Company charges special fares allowing travellers to go by boat and return by rail or *vice versa*.

The excursion to Havre

Is made by boat, in about five hours. The boat leaves "Boëldieu" bridge, facing the "Théâtre-des-Arts".

And plies only from the end of May till October (see time-table and fares in the "Indicateur of the Grand Hôtel de France").

During that period the Western Railway Company issue (at the right bank station, rue Verte), *return* tickets from Rouen to Havre, available for three days and entitling passengers to go by boat or by rail from Rouen to Havre once, either there or back.

Excursion by boat to la Bouille and Havre.

1° ROUEN TO LA BOUILLE

At first the boat, going down the Seine, passes the industrial valley of *Bapaume* and *Déville*, crossed by the little river *Cailly*, that discharges itself into the Seine on the right bank. At *Petit-Quevilly* On the left bank the tall chimneys of the *Maletra* works (chemicals) are perceived. On the same bank, the "*Chantiers de Normandie*" for the building of ships; the slip or dry dock for the ships coming to Rouen and the numerous store houses for

petroleum and mineral oils.

On the right bank, *Croisset* (first station) : small villas in the midst of verdure, extending along the hills crowned by the trees of the forest of Roumare and the castle of Caneteu. At the entrance of the village, at the hamlet of the "Cul-de-Chien", remains of the ancient Croisset castle : old gate of brick and stone(xvii century)



covered with ivy. In a farm yard, ancient dove-cot (xviii century) and stone chapel made into a barn. On the spot where is now a distillery there stood a country-house with a pediment adorned with interwoven letters, with lime tree avenues and a big catalpa : it was the house of Flaubert, the author of *Madame Bovary*, *Salammbô* and *sentimental Education*. The only remains, to the west of the distillery being a small white pavilion where Flaubert often came to write. This dwelling-



house formerly belonged to the Benedictines of St Ouen ; abbé Prévost, the author of *Manon Lescaut*, spent two summers in it.

Dieppedalle (2nd station). Convent of Ste Barbe, picturesquely situated against the cliff and overlooking the road above a high staircase ; this convent, founded in 1472 was first occupied by the Penitents of the third order of St Francis and dedicated to Ste Barbe. Desecrated by the protestants, it was rebuilt in the xvii century, then served as an asylum for insane or libertine people. Done away with in 1790, it was replaced by a mill spinning and is now occupied by a boarding-school of the nuns of "St Joseph de Cluny". At Dieppedalle, large cellars dug in the chalky rock which were formerly the salt stores of Rouen and are now used as wine stores. Old xvi century house. Along the bank between Croisset and Dieppedalle : a huge chestnut-tree. Important commerce

of celebrated fruit (plums called "*vertes-bonnes*"). In the midst of the Seine, opposite to Dieppedalle, a verdant isle with a villa, pavilions and Swiss-cottages on the riverside. This villa was built by M. Frederic Deschamps, a barrister and playwright.

On the left bank : *Grand-Quevilly* formerly the hunting-grounds of the dukes of Normandy. In a park stands a xvii century castle, which belonged to the Montmorency, then to the "la Châtre" and "de Brissac" families. At Grand-Quevilly there was formerly a protestant temple, a wooden rotunda built in the xvii century by Le Gironday, destroyed in 1685. In 1803, the minister of the navy Forfait, had several gun-boats built near the causeway. Big farms at "Grand" and "Petit-Aulnay", ancient sanatorium during the plague. The "Grand-Aulnay" (farm of M. Lecointre), was given to the Rouen hospitals in 1197, by Richard Cœur-de-Lion. On the façade is a tablet commemorating the donation.

On the right bank, *Biesard* (third station), on the river side. "Cavée (hollow way) de Biessard" leading

to the forest of Roumare, to the cross-road called "Hêtre-des-Gardes".

On the left bank *Petit-Couronne*, near the forest of Rouvray. From the boat only the trees are seen that surround the village. Church (1691), carved stalls formerly in the Carthusian monastery at Rouen. Druidical stone, named "pierre d'Etat" in a dale (8ft. broad and 7ft. high). Another cromlech, removed in 1838, to the tomb of the archeologist Hyacinthe Langlois, in the monumental cemetery at Rouen. Old yew-tree close to the church.

COUNTRY-HOUSE
OF PIERRE CORNEILLE.



To visit it apply to the keeper on the left, as you enter. — *Gratuity.*

Mansion or dwelling-house in the midst of an orchard and garden. This house was bought by Pierre Corneille, the poet's father on june 7, 1608. It became the property of Pierre Cor-

neille in 1629 and the poet lived in it till he left for Paris in 1662. He sold it through the medium of his son in 1686 to Jacques Voisin, lord of Neubosc, for 5,000 livres. Then it passed to marquess du Lys and afterwards to the lord of Vintimille who emigrated in 1793; this estate having become national property was purchased by Mory for François Guérault (4th prairial, 2nd year of the Republican era). Public notice was attracted to it by the archivist Legendre and M. Gosselin. On the motion of M. Deschamps, this house was purchased by the department of the Seine-Inférieure, after a vote of the Council general (june 28, 1874). Restored in 1878, it has become a "Cornelian Museum". It is a wooden one storied house. Inside, on the ground floor, a room where is the bust of the poet; large chimney of red tiles; ceiling with small beams; kitchen with red flags and a small contiguous laundry. A narrow staircase with plaster steps and small loopholes. On the first story: drawing room lighted by three windows the area of which is of plaster; on the walls aquafortis engravings and paintings representing

P. Corneille; group by Frémiet representing *the Muse crowning the poet*; in the next room, chimney with the inscription: *Et mihi res non rebus submittere conor; I endeavour to master things and not to be mastered by them*. And a library where is the original rough model of the statue by David d'Angers; in the enclosure belonging to the estate are a well, a horse-block and an oven.

On the right bank, *Val-de-la-Haye* (5th station). Small houses clustered on the roadside. There formerly stood a Commandery of Sainte-Vaubourg, founded by the Templars in 1173, in a manor given by Henry I; it then belonged to the Order of Malta. Remains of this Commandery on the hill in a xiii century farm. Fine tithing-barn with three naves and walls. Stone landmarks bearing the arms of the Commanders in the Commandery wood, with the date: 1677. In this wood the *Bergerie mûrée* (walled fold) enclosure with intrenchment and well. xviii century church dedicated to St John the Baptist: choir of the xvi century, fine baptistery. Yew-tree in the cemetery. Modern castle of Vaubourg; xiii

century cellars. In the park two subterranean passages and ancient foundations (has belonged to the family of Lézurier de la Martel, formerly deputy and mayor of Rouen). Pierre Corneille owned a property at Val-de-la-Haye which was bought by his father in 1623. In 1683, the great poet sold eight pieces of ground there, and the garden above-mentioned. *Carrière Notre-Dame* (our lady's quarry) thus named, according to a local tradition, from its having supplied stones for the building of the Cathedral of Rouen.

Near to the Seine there rises a stone *column* of the Doric order, adorned with bronze rings on which may be read the names of Iena and Austerlitz. On the



bronze capital an eagle stands with folded wings. At the base : the star of the Legion of Honour encircled with laurels, and the inscription : *December, 9*

1840. This date reminds one of the return of the remains of the emperor Napoleon I; at that place the coffin was put on board the *Dorade* which brought the body to Paris. In memory of this event, the column was inaugurated on August 15, 1844. The German staff went to see it in 1871. This column is on the territory of Val-de-la-Haye.

On the left bank, *Grand-Couronne* (6th station), a church the tower of which is of the XIII century;



Grand-Couronne was formerly rather an important port.

On the right bank, *Hautot* (7th station) with a row of poplars along the Seine. Modern church (choir XVI century); fragment of a curious stained-glass-window of the XIII century. Before the Revolution, the parson of Hautot as well as the chaplain of Mardote (Moulineaux), had

a right to marry all those who came before him, without their parents' consent. This custom, like the well known one of Gretna-Green, was also in force at Heurteauville. Modern castle with a park (was inhabited by E. Bataille, a councillor of State, who was a fellow prisoner with Louis-Napoleon at Ham).

On the right bank, *Sahurs* (8th. station). You first pass the hamlet of Sequence where was formerly a manor. The ancient castle of Sequence is occupied by the farm. New castle, called "Trémauville", with a beautiful park and an avenue one mile long, with three rows of trees, looking on the forest of Roumare : belonging to the Bonneval family. In this manor was a chapel of St Peter, no longer extant.

At *Sahurs* itself : Castle that belonged to the lords of Brévedent. Church dedicated to St Sauveur ; dating partly from the xi century,



restored in the xvi century. Gallery with bas-reliefs : (the Apostles). *Chapel "de Marbeuf"* with a small steeple, contiguous to the ancient *Manor of the lords of Marbeuf*. Built in 1515 by Louis de Brézé, husband of Diane of Poitiers, it owes its reputation to the vow of Anne Austria who in 1638, on the birth of Louis XIV, offered a silver statue weighing as much as the child, viz. 24 marcs (13 pounds), with the inscription : *Beatæ Mariæ Salbutiensi de Pacis dictæ* (to the Blessed Virgin Mary of Sahurs, called "of the Peace"). This statuette disappeared at the Revolution. The chapel which at first had been called Chapel of the Peace because it had been raised after a contest had been settled between a lord of Marbeuf and another nobleman, was afterwards called *Chapel of the Vow*. Inside the chapel : nice piscina the paintings of which are faded. Delicate woodwork. Manor of Marbeuf ; high roof the groins of which form arcades ; two side entrances divided by counterforts.

Facing Sahurs is *Moulineaux*. Church of Moulineaux with one nave, of the xiii century. Founded



by Queen "Blanche de Castille" mother of St Louis. In the choir is a window given by her. Romanesque font of the XII century, dedicated by Pierre de Colmieu, when he consecrated the church. Rood-loft of carved oak (middle of the XVI century) in projection, with a gothic decoration on one side and a Renaissance one on the other (was very likely a gallery at the bottom of the church).

Castle of Robert le Diable. At the top of the hill, on the road leading to the "*Maison-Brûlée*" are the ruins of an old castle built by the first Norman dukes before it was occupied by Robert-the-devil. Given up to the French in 1030, it was recaptured by John Lackland, king of England who, in 1204, on account of the attacks of Philip-August, dismantled the place; it was soon recaptured by the French. During the hundred years'

war, John of Vienna, marshal Boucicaut, Coucy, la Rivière, the duke of Burgundy occupied the castle which fell into the hands of Charles the Bad, and was recaptured by the French in 1365. A sharp fight took place on the slopes of Château-Robert between the French troops and the Germans (December 30, 1870; 1, 2, 3, and 4 January 1871). Of this ancient castle, some walls of which were still extant a few years ago, as well as moats and subterranean passages, hardly anything is now left. — On the road to "*la Bouille*" *Chapel of the Caradas* or *Chapel of John the Baptist*,



a part of the manor of the Caradas, burgesses of Rouen. Frescoes representing the portraits of the "*Garin*": views of the manor of "*Moulineaux*" and the "*Landin*", arms of Marie le Pesant, great aunt of P. Corneille.

La Vacherie, an estate on the river side, was the

abode of M^{me} du Bocage (1710-1802) an authoress; born at Rouen, who wrote there "*La Colombiade*".

At Moulineaux : numerous springs coming from the Château-Robert hill and swelling into rivulets. Modern mansion-houses "Dutuit" and "Delaville" on the top of the woody hill.

You have scarcely left Sahurs when you perceive, on the left bank, at the foot of the hills, *La Bouille* (the last station) a very picturesque place, which was formerly very important as an intermediary market between Rouen and the whole Roumois. The port of *La Bouille* is very



ancient and mentioned as early as 1131. In the XVI century it sent ships to Brazil, Guinea and Newfoundland. In 1477 Warwick, the English ambassador, on his way to the court of Louis XI, sojourned there; in it was also found the body of Arthur of Brittany who was thrown into the Seine in 1203. Chancellor Séguier, after

the quelling of the riot of the Nu Pieds (naked feet) dwelt there in 1649.

The *coches d'eau* or barges of *la Bouille* have a very ancient origin. Eight boats depending on the baron of Mauny, lord of Caumont, began to ply on the Seine in 1595. In 1642 this privilege fell to the lot of the "d'Etampes" family who preserved the monopoly down to 1831, when the sailing-boats towed by means of ropes were replaced by steam-boats. The ancient boat of "*La Bouille*" was the subject of several pamphlets : *Le bateau de Bouille*, a comedy by Jobbé and "*the Voyage from Rouen to la Bouille*". For a long time, the steamer *Union*, built on the pattern of american steamboats, plied between the two places.

La Bouille is a favourite excursion of the "*Rouennais*" and much resorted to by amateur boatmen. Dining-rooms with terrace and view on the Seine. Speciality of "*douillons*" a kind of apple-pudding. The novelist Hector Malot was born at *la Bouille* where his father was a notary. The comedian Albert Lambert owns a villa there on the hill.

The church of *La Bouille*

was long without a steeple, whence many jokes on the Cathedral of La Bouille; an elegant gothic spire, raised in 1865, now surmounts the old church the choir of which and the base of the bell-tower are of the xvi century. In the lanes of the small town : remains of ancient dwellings with coving, and a statuette of St Michael treading Satan under foot, on a xvi century beam, at the angle of the ancient Hotel of St Michael, where Chancellor Seguiet resided.



The Maison-Brûlée (burnt house) and the *Mobile* (marching soldier).

To go to the *Maison-Brûlée* and the statue of the *Mobile*, which is close to it, you may climb the old way up the hill of la Bouille, passing before the church (30 minutes' walk). On the way you enjoy the magnificent prospect of the whole valley of the Seine and the meanders of the river at the foot of the hills decked with forests.

The *Maison-Brûlée* is the name of an ancient inn lying on the skirt of the forest of La Londe, at the intersection of two roads on the department of the

"Eure". It is thus named because it was maliciously set on fire on April, 8, 1808, one Dumesnil being the keeper.

Going on the same road, you perceive, close by it, on the left the *Monument du Mobile*, raised in memory of the combats fought by the French with the German troops in 1870-71. A brick pedestal with stone pannels bearing the names of the "Mobiles" of the departments of "Ardèche, Landes, Eure" belonging to the little army of general Roy. It was during the attack of the *Maison-Brûlée* that the Prussian major Sachs was killed. On the pedestal, the work of the Parisian architect Dupré, stands an admirable bronze statue by Aimé Millet, representing a young "garde-mobile" leaning on his gun. Inaugurated in 1873, this monument has become a yearly pilgrim-



mage for every patriotic society in Rouen and Elbeuf.

Caumont.

About two miles beyond *la Bouille*, on the left bank of the Seine which is lined with villas, are the *Carrrières de Caumont*, from which lime-stone has been extracted for centuries and the depth of which, perpendicularly to the Seine,

is nearly $1\frac{1}{4}$ mile. The aspect of the galleries spreading in every direction is most striking. Springs that are real subterranean rivers run through them. They are remarkable for several grottoes adorned with stalactites and crystallizations, the most famous of which is known by the name of "Jacqueline". The heights are covered with woods belonging to the forest of Mauny.



2° LA BOUILLE TO HAVRE.

Past Sahurs and La Bouille, the Seine wanders on its way at the foot of the meadows of *Saint-Pierre de Manneville* (558 inhabitants), whose church lately restored offers interesting parts in its portal and nave (xvi century). It had been given, in the beginning of the xii century, to the abbey of Saint-Georges by Guillaume de Tancar-

ville. Remnants of stained glass windows (xvi century). Within the precincts of the cemetery stands a beautiful yew tree 2 m. 20 c. in circumference. On the hill : picturesque wind-mill, now rare in Normandy.

On the left bank the chalky hills spread on almost perpendicularly and are crowned with the forest of Mauny (Eure). For one moment you have a glimpse of the *Château de Mauny* belonging

to general Hubert de Castex. The hamlet lying on the bank of the Seine is called *Beaulieu* and formerly depended on the parish of St-Pierre de Manneville. Another hamlet also on the left bank *Le Val des Leux* (the wolves' dale) contains quarries out of which were dug all the stones used in building the churches of Rouen and of a part of Upper Normandy.

All this range of high hills ends before *Bardouville* on the left bank (393 inhabitants); St Michael's church: nave rebuilt in 1853 in the XI century style. Bardouville belonged for a long time to the abbey of St Georges de Boscherville to which it was given in 1090.

The abbey had a right of fishing upon its territory during one night in the month of may. There is to be seen at Bardouville a castle restored in our time but bearing the legendary appellation of "*Château du Corset rouge*" (Castle of the Red Stays). A young knight who had not succeeded in marrying a noble maiden that had become the wife of the high and mighty Lord of Bardouville, had become a monk in the abbey of St Georges de Boscherville. Every night the young monk would swim across the Seine to meet his beloved.

Having been caught once by the Lord of Bardouville, he was killed on the spot and to punish his guilty wife the nobleman had her stays dyed with the blood of her lover. Then he compelled the faithless lady to don them and ordered she should be confined in the keep till her death. Down to the Revolution the monks would say a mass every year for the rest of the victim's soul that had died unshriven.

On the right bank. — *Quevillon* (398 inhabitants), on the western border of the forest of Rouvray. St Martin's church (XVII and XVIII century). A modern seigniorial chapel. In the churchyard, beautiful calvary in the greek style, damaged. St John the Baptist's chapel, the only remains of the manor of Bellaitre (XVII century). At Quevillon, *Château de la Rivière-Bourdet*, recently restored, a XVII century building with frontons, lead top-rafters and remarkable chimneys; its name was derived from the moats surrounding it; filled up in 1815: famous for having been the abode of Voltaire in 1723 and 1725 as is mentioned in his correspondence. There he composed or at least finished the "*Henriade*". The castle then belonged to "Présidente

de Bernières " whose acquaintance with the great writer is well known. The estate now belongs to the Princess of Montholon. *On the left bank* : the hills have lowered to make way for the river which turns again to the left. In the vast meadows forming a real peninsula there, you perceive *Berville sur Seine* (303 inhab.). Notre Dame (xvi century church). Fine casements with fragments of stained glass windows : elegant piscina, xvii century tombstone ; latin inscription with the arms of the " Brevedent " of Sahurs. This church belonged for a long while to the Priory of Bonne Nouvelle of Rouen.

Ancient chapel now deserted, with a lead, top-rafter ; wooden manor with outside staircase. Another chapel bears the mark *x m. 10 c* from the soil — of the great flood of 1740.

On the right bank, below the fir-wood that belongs to the forest of Roumare, you descry *St Martin de Boscherville* and the high steeples of the wonderful abbey of Saint-Georges (see page 165). Past *St Martin de Boscherville* the Seine wanders on between the symmetrical ridges of a range of hills. The village of *Hénouville* appears on the high

hill nearest to the river.

(493 inhab.). Church dedicated to St Michael (xvi century). Choir rebuilt in 1866. Very curious xiii century font. Among the lords of Hénouville were to be distinguished the " Ribault " lords of the " Mesnil " who descended, in the female line, from a brother of Joan of Arc. Inside the church : tombstone of the curé Antoine Legendre, born at Vaudreuil in 1590, chaplain to Louis XIII, comptroller of his orchards and curé of Hénouville from 1622 till 1665. He composed (1652) a celebrated *Treatise on the cultivation of fruit-trees* in which he extolled grafting and the training of trees against the wall. Abbé Legendre was connected with Pierre Corneille but it is believed that the poem entitled the *Parsonage of Hénouville* published in 1642, is the work of the brother of the great poet, Antoine Corneille, curé of Fréville. Numerous antiquities at the hamlet of *La Caboterie*. In the neighbourhood lie the ruins of the ancient castle of Belley (xvii century). Then the river hits against the cliffs of the right bank, thereby forming rather a wide bay, and is made suddenly to swerve to the left, opposite

the hamlet of *La Fontaine* which depends on St Pierre de Varangeville situated on the upland.

A pilgrimage chapel now dedicated to St Anne, formerly to St Philip and St James; the manor has been pulled down. According to a tradition of sailors "from Rouen to the sea it is between Duclair and *La Fontaine* the river is the deepest". Indeed the Seine is very narrow in this place. There it was that on December 21 and 22, 1870, the Germans captured six English vessels laden with coal, and sank them by means of torpedoes they had made in Rouen, to prevent ships of the French navy from approaching the town. The English put up with the insult offered their flag, for an indemnity of £7071 that was paid down in May 1871. At *La Fontaine* there is, at the foot of the hill the *Villa de La Fontaine* in the midst of verdure.

Further on, two chalky rocks, rather in the shape of a gigantic arm-chair with a ridge of land for its back, bear the name of *the chair of Gargantua*. The following legend is related about it: the Giant, in order to sit more comfortably, had stretched his legs so that his feet rested on the other bank.

A pedlar availed himself of that improvised bridge and went over along Gargantua's leg. Stopping one moment to take breath he leant on his iron-tipped stick. Gargantua feeling a slight itching rose and the pedlar was thrown into the river with his goods.

Above the Chair of Gargantua, on the right bank, there opens the valley of Sainte-Austreberthe along which runs the railway line from Pavilly to Caudebec-en-Caux. Then you perceive, still on the same side, the little town of *Duclair* the white houses of which border the quay against the hill or stand on the top where is the principal square. Duclair is a small mooring harbour for the boats that go up to Rouen or come down from it. Church standing at the entrance of the borough, dedicated to St Dionysius. Romanesque steeple; xiv century choir and side gate of the xvi century. Inside, xvii century statues and xv century bas-reliefs. A holy-water font scooped out of a corinthian capital, and antique columns with marble capitals of gallo-roman origin. xiii century tombstones.

At the manor of the Tour du Mont: chapel of St Austreberthe, now a bake-

house and XIII century buildings : fragments of the ancient court of justice of the monks of Jumièges. There is a market every Thursday at Duclair which is a centre for the fruit trade. There are also to be found the famous ducks, of special breed so much prized by epicures.

The shads fished out of the Seine in those parts are equally in great demand. One hundred and sixty-three yards from the town is the "Promenade du Castel" whence you enjoy a very fine prospect.

On the left bank, opposite to Duclair there extend large meadows that rise gradually to the western slope of the forest of Mauny, the dark green masses of which are to be seen at a distance of about three miles. The river bends on that side, where in the midst of fat green pasture-grounds, on a rounded hill, several villages are to be descried.

The principal is *Ambourville* with a XVI century church and the castle of which built in the XIII century with a forked gibbet of the xvth, belonged to the Templars.

On the same side you soon pass on before the *Château de la Cheminée tournante* (castle of the revolving

chimney) and the village of *Anneville* : fine church of the XVI century with renaissance stained glass windows; elegant piscinas and books with the arms of the Mouret. Silver crosses of the Brotherhood of Charity, dating back to 1663. Several manors : the manor of Brescy (XVI century); the manor of the "Grand Hôtel", XVII century.

The principal castle was



occupied by the Darcel family that is traced back to the XII century. Mary Darcel served France brilliantly in the Russian campaign and Alfred Darcel who was one of the most erudite archeologists and art critics of our times, had been director of the national manufactory of the "Gobelins" and of the Museum of Cluny as well as a contributor to the *Journal de Rouen*.

On the same left bank,

past a bend of the river, is *Yville-sur-Seine* : ancient church ; xii century steeple

restored in the xvth ; fine cross in the cemetery (xiii century). Ancient wooden



manor (xv century).

Castle of the xviii century : an important building on the slope of the hill, between two avenues, erected by the famous financier Law, from the designs of Mansart ; has belonged to the marquess of Gasville and to M. P. de Malartic.

On the right bank ; on leaving Duclair you perceive the woody heights of the forest " du Trait ". (763 acres). At the entrance of a narrow pass cut into the cliff and giving way to the road and the railway line, stands the " *Château du Taillis* ", a building in the style of the end of the Renaissance, formerly the estate of the Dufay du Taillis, bailiffs of Rouen.

There is to be seen the tombstone of an abbot of Jumièges, xiii century. This castle was inhabited by Casimir Périer. Close by

are to be seen the remains of a canal begun by Vauban who would have spared the ships the bend of the river round Jumièges. Above a bend of the river you soon perceive the low small houses of *Mesnil-sous-Jumièges* where is a fine stone statue of the Virgin, xvii century. In the northern wall, bas-relief of 1507 : *Death and coronation of the Virgin*, with the portraits of the donors. Manor of Agnès Sorel, whose initials are still engraved on the walls ; three buildings ; the entrance with two ogive bays and a hall on the first floor with a wide stone chimney and stone-seats in the window-recesses ; the chapel with its piscina, now the farmer's dwelling ; ancient guard-house lighted by five loop-holes ; the whole dates from the xiii century.

Marescot Manor : Old custom of the *Pelote* (pincushion) thrown by the woman last married in the year, to the young men of the neighbourhood gathered together. The winner was he who, having got hold of the pincushion, reached home without being stopped or touched by any one.

On the left bank the Seine follows the grassy heights of *Mauny* : Church of the xvi century, the bell of which was given by Dian of Poitiers. The estate of *Mauny*, made a barony about 1464, belonged indeed to the Brézé family. When a marquisate it passed over to the marquess of Etampes and the duke of Doudeauville. The castle dates back to the xviii century ; its black-holes are still extant. *Mauny* was a high jurisdiction. The only remains are the farm of "*La Cohue*" and the building of the *Jurisdiction*. On the same heights are *Barneville-sur-Mer*, *Bliquetuit* and the "*Château du Landin*" a modern building, in the middle of a beautiful park the terrace of which commands the whole peninsula of Jumièges and from where the view reaches as far as Rouen.

The mansion-house be-

longs to the Baron of Guénifey.

On the right bank, along the Seine which goes a long way round, encircling the peninsula of Jumièges, there spreads over the plain the hamlet of *Conihoult* which is nothing but a large orchard. Vine was cultivated there as early as the vii century and *Conihoult* gave its name to a sort of wine very much prized during the middle ages. Here the Seine begins to flow in a northerly direction which it will follow as far as Caudebec, turning in the valley to the left and to the right, successively flowing along the sides of the two opposite ranges of hills between which it is confined on the east and on the west.

On the left bank from the "*Landin*" to *Aizier*, on the hills bordering the Seine, spreads the old forest of *Brotonne*, intersected with fine walks and covering an area of 16,566 acres, nearly equal to that of Paris. It is the *Arelaunum sylva* mentioned by Gregory of Tours, and which in 535 served as an asylum to Clotaire I, king of Soissons, and his nephew. Theodebert, king of Metz, beaten at Dormeine by Thierry II and Théodebert II.

They came and hid in a villa built by their ancestors. Thierry III received in it Saint Canded, a Briton by birth. Then it was called *sylva Britonis*, whence the name of "Brotonne". Among the curiosities of this forest are mentioned: the "*Chêne-Cuve*" (the tub-oak) consisting of several oaks soladered together and forming a large tub; the beech of *la Houssaye* more than 5 meters in circuit. It was in the forest of Brotonne, at "the Petite-Houssaye" the famous gallo-roman mosaic was discovered that is now in the departmental Museum of antiquities of Rouen. It had been brought to light in 1838 by M. Charlier, forest-surveyor.

On the right bank, past Conihoult, in the midst of poplars surrounding them, are to be seen, afar off the beautiful ruins of the Abbey of Jumièges (see



Excursion to Jumièges, (page 167).

On the left side, opposite to the ruins of Jumièges, the hamlet of *Port-Jumièges* lies close to the river. Remains of a chapel of Ste Austreberthe. The river then leaves the foot of the hills and flows by the chapel "*Bout-du-Vent*" the parish church of the village of *Heurteauville* the houses of which border the Seine which now runs wider. All the meadows on this bank form the Swamp of *Heurteauville*, very curious in a botanical point of view.

Sixty years ago leeches were an important trade at *Heurteauville*. 25,000 or 30,000 were fished yearly.

On the right bank, above Jumièges, is *Yainville* that serves as a railway-station for Jumièges, the church (xi century) is an historical monument, reminding one of the church of New-Haven (England). Square tower over the choir. The famous poisoner La Brinvilliers is said to have dwelt at *Yainville*. On the same side, *le Trait* at the foot of the hill, whence you enjoy the splendid panorama of the Lower Seine. xvi century church with a modern steeple. Inside, alabaster bas-reliefs and a curious bench of carved wood made in 1530. In the cemetery: an old yew tree in the

hollow trunk of which are inside roots. Remains of a feudal castle of no importance. At *le Trait* the towing-paths, beginning at Rouen, came to an end and the tow-boats ceased plying.

The Seine now turns to the west, flowing through the alluvia. On the hill, to the left, stands the important borough of *Cavaumont*. On the right, the hamlet of "*le Clos-Jouin*," and you already perceive the high trees of the park of *Guerbaville-la-Mailleraye*.

Church indifferently restored in 1838 (xvi century); choir in the rear part; curious holy-water font of stone, xvi century; two wooden altars, xviii century. Arms of the Nagu. Alabaster Virgin (xv century) and statue of St Valentine, xvii century. Facing the portal: tomb of abbé Dumesnil, author of several works. Of the magnificent estate of la Mailleraye (one of the three Graces of Normandy) that belonged to the lords of "*La Mailleraye*", to the "*de Moy*", the "*Grimouville*", the "*d'Harcourt-Beuvron*", the "*d'Houdetot*", the duke of Chaulne, the marchioness of Nagu and the "*Mortemart*", there is nothing left but the chapel, built in 1589, not opened

to the public. It contained stained-glasses of the xv and xvi century; an ivory Christ, a xvii century altar-screen; a marble altar, Louis XIII stalls and the gallery of the ladies of the castle. The park has still its fine terrace with a stone balustrade; in this park there were formerly to be mentioned: the French garden with box-trees of extraordinary growth; the "*fan*" formed by convergent walks; the "*sabotière*" a fanciful landscape, and the "*windmill*". Among the illustrious guests received in this castle are to be mentioned Louis XV, Francis I; the mild cripple La Vallière, countess d'Houdetot and the duchess of Berry in whose honour a column had been raised on the lawn. There are also to be mentioned: the "*Hôtel de la Marine*" in wood with coving; the "*Hôtel des Victoires*" on the balcony of which is to be read "*Postel royale: 1770-1790*". La Mailleraye was the native place of Baron Bignon, a diplomatist, to whom was intrusted the management of the finances of the Prussian provinces under the First Empire, plenipotentiary at the Congress of Dresden, Minister of the Foreign affairs during the

"Hundred days", peer of France, the author of the *History of France before and since the Peace of Tilsitt*. His nephew was Edouard Delamare, born also at La Mailleraye, prefect of the "Cantal," the "Landes" and the "Creuse" under Louis-Philippe, deputy of the Legislative body under the second Empire.

On the left bank, after the *Banc des Meules* you pass *Notre-Dame-de-Bliquetuit*, that formerly comprised *St-Nicolas-de-Bliquetuit*, a little higher up. You will notice a pretty little castle and the church (XI, XIII and XVI century) that possesses a font, a rose-window and a few frescoes.

On the right bank the hills more and more woody and high describe a graceful bend; you pass a vale wherein lies *Caudebecquet*, the railway terminus (*grotto of Milon* from the name of a hermit who is said to have dwelt in it in the VIII century). Behind the hill of *Caudebecquet* lie hidden *St-Wandrille* and its ancient abbey. Then at the opening of another much narrower valley you perceive the quay houses and the steeple of *Caudebec-en-Caux* which spreads between the hills of *Caliche* and the "Vignette".



The church of *Notre-Dame*: Built from 1426 by the architect *Guillaume Letellier*, ended under *Francis I*. The main entrance, to the north, with three gates under deep coverings, is especially interesting in an architectural point of view. It is in the XVI century gothic style with Renaissance after-touches in the upper part, and decorated with statuettes, now damaged, the number of which formerly amounted to 333. There is another entrance on the Market place and one more in the high street; on the tympan of this last one there was sculptured a *Last Supper* in the middle of a rich coving XVI century.

The bell tower, one of the finest in Normandy, is in the shape of an open-work denticulated tiara, the aerial lightness of

which has been somewhat altered by recent touching up. 177 ft high. Inside : stone organloft in the Renaissance style, 1559. Remarkable side gates with stained glasses. Black marble font with a cover (xvi century). xviii century, woodwork formerly in the Abbey of St-Wandrille. Stone holy sepulchre with eight personages (xvi century). Virgins and credence tables (xv, xvi century). Admirable stained-glass (xv, xvi century). In one of the choir windows : effigy of Thomas Basin, one of the promoters of the suit for the rehabilitation of Joan of Arc. In Caudebec; numerous wooden houses (xvi century), very picturesque, specially "rue de la Boucherie". Ancient camp of Calidu, on the western hill. Caudebec is well known by the Parisian tourists, as it is the place generally chosen to see "Mascaret" or Eger

From la Mailleraye up to the headland of "La Roque" the Seine is now confined between dikes, unfortunately in bad repair, the object of which is to make its course regular and enable ships to sail up to Rouen.

Still on the right bank, when you have sailed past the quay of Caudebec, you first perceive, along the

woody hills, the former estate of the Capuchin friars, which, after the Revolution was inhabited by the ex-manager of the Opera De Vismes, a man of letters and his wife, a composer; then by François Lamy, one of the instigators of the works for the canalisation of the Seine. On the same bank, among the trees, is then to be seen the chapel



of *Barre-y-va* (thus called because the helm turns to it) the foundation of which is said to date back to 1260, but was rebuilt in 1837. It is a pilgrimage resort for sailors on the 25th of March of every year. Then you see the *Castle of "La Martinière"* made a fief in 1623 and which was the residence of the dramatist Ferrier, the author of a tragedy on Montezuma (1702). Then rises a high hill, the *Dos*

d'âne (Ass'sback) the spot where the catastrophe of sept. 4th 1843, took place, when Leopoldine Hugo, V. Hugo's daughter, Charles Vacquerie, her husband, Pierre and Arthur Vacquerie perished.

For some more time you sail along the woody hills that border the right bank of the Seine, then the river suddenly swerves to the left. Before that bend there stand forth the first houses of *Villequier* (951 inhab.) situated at the foot of woody hills. A small pilots' harbour. Church (xiii and xvi century). Tower and portal in the flamboyant style, with a slate spire 108ft high. Inside, in the arched wooden nave : beautiful stained glass (xvi century); *St Nicholas*, *St Catherine*, the *Life of John the Baptist*, the *Legend of St-Peter*, and a *sea-fight* presented by bargemen. Picture : the *Presentation in the Temple* with the arms of Asselin of Villequier. Font in the prismatic style. In the churchyard : Tombs of Adèle Hugo, V. Hugo's wife, and of Leopoldine Hugo, Charles Vacquerie, Pierre and Arthur Vacquerie. Villequier was indeed the birth place of Auguste Vacquerie, the dramatist and political writer, director of



the "*Rappel*". Victor Hugo often resided in the "*Villa Vacquerie*" which is on the quay, and several pieces of the *Contemplations* were dated from Villequier. Alexandre Poulthier, tenor at the Opera (1814-87), was born also at Villequier.

On the upland, in the middle of the verdure *Château de Villequier*, a large stone and brick building of the xvii century, in the midst of clusters of trees : it belonged to the Asselin family, then the celebrated

M^{me} Musard, lived in it, under the Second Empire. Close by stands the *Château de la Guerche*, the principal manor of Villequier.

On the left bank, behind

large meadows, here is the village of *Vatteville* (913 inhab.) and the hamlets of *la Rue*, *le Bois*, *la Vallée*, *la Neuville* which belong to it. Church of various styles



gothic choir, Renaissance nave, a small Louis XIII gate. Main portal with columns. Inside : ionic pillars taken from a Roman temple. Splendid stained glasses (xvi century) offered by the inhabitants. The more curious being the one of St Martin, the patron of the church. Ruins of an old castle and keep of the xi century. *Maison du Roy*, mentioned as early as 1086, in which Francis I resided in 1535, 1540, and 1545.

Farm of the "Cateliers" not far from which gallo-

roman potteries have been found.

The valley grows wider and wider and the Seine flows straight on diagonally as far as a high hill that forms the north-western slope of the forest of Brotonne whose long straight avenues you perceive.

On the left bank, you pass *Aizier*, Romanesque church the stone bell-tower of which is in the shape of an Egyptian pyramid. In the cemetery : a cross with the inscription : 1520. On the road : A large megalithic stone fitted

in a vall. Then you leave *Tocqueville* on a height to the left and *Vieux port* : a pretty chapel in the shade of a large yew-tree.

The mountains which hitherto bordered the right

bank now recede, the intervening space being occupied by vast swampy pasture lands.

On this right bank here is, within 3 kilometers the *Norville* steeple with [flam-



boyant ogees, the village rising on the lower slopes of the hill, then *St Maurice-d'Etelan* at the extremity of the hills of the right bank. xv century church with a fine reliquary (a pilgrimage for rheumatic invalids). Stained-glass windows in the choir. Tabernacle with spiral columns (end of the xviii century) and tombstones. The castle of Etelan appears above a beautiful terrace (end of the xv century); there are to be noticed outside the small win-

dows and curious gurgoyles bearing the collar of St Michael. Inside : great staircase (xv century) Paintings and tapestries (xvii century). In the chapel (xv and xvi century) : ancient stained glasses; frescoes and wainscoting; pavement of terra cotta with the arms of the "Picard", the founders of the castle; a pretty holy water font of carved stone; music desk and seigniorial pew. Marble table on which are inscribed the names of the owners of the estate

from 1385 : Picart, the houses of Cossé, Brissac and d'Epina y de St Luc ; Jean



Franç. Hénault, president in the Parliament of Paris ; the d'Aubeterre ; the Belhorne de Glatigny ; the marquess of Martainville, mayor of Rouen under, Charles X, and the marquess des Champs de Bois-Hébert.

In 1563, Charles XI, after Havre had been taken back from the English, came to Etelan where the writs were signed that summoned the Parliament to declare the king's coming of age.

After *Vieux-Port*, the Seine flows to the north west and on the left bank you perceive *Quillebeuf*, a small port formerly the Metropolis of the " Roumois ". Church of

" Notre Dame de Bon Port ". Remarkable portal ; Bell-tower and turret.

Stained glasses in the choir, one of which represents a procession of the Brotherhood of Charity under Henri IV. The small port of *Quillebeuf* was awarded to the Abbey of *Jumièges* by William Longsword. Henri IV wanted to make it an important place, surrounded it with fortifications and bestowed on it the name of *Henriqueville*. He granted it the monopoly of piloting on the Seine. Mary de' Medici had the fortifications levelled with the ground. Marshal d'Ancre thinking of making himself independent in his government of *Quillebeuf* wanted to restore them but was murdered before he was able to do so. The trench of Marshal d'Ancre is still pointd out in the south of the Peninsula. It is at *Quillebeuf* the *Mascaret* — *race or eger* — is to be seen in all its power at the time of the spring or autumnal tides. Old interesting houses known as " Henri IV's palace ". There are at *Quillebeuf* a station of pilots and a light house the range of which covers ten miles, on the southern dike 176 yards below the extremity of the quay. In the neighbourhood:

two more lighthouses : fixed light of *Courval* (range, 6 miles 5) and red fixed light of *Gros-Heurt*.

At Quillebeuf the estuary of the Seine begins, more than 13 1/2 miles long, quite an arm of the sea bordered on the right and left by more and more diverging hills.

First there extend on the left bank large swampy grounds intersected with ditches and rivulets pouring into the "Great Pool". It is the "*Marais Vernier*" which spreads in a semi-circle at the foot of the Pont-Audemer upland, from Quillebeuf to the point of "La Roque" the fixed light of which is now visible. These alluvia conquered from the river have a very rich flora and many kinds of moorfowl very much sought after. At the further end of the swamp, at the foot of the hill or on the upland you perceive numerous villages; on the right, *Ste Opportune* and *Trouville-la-Haule* (remains of the legendary manor); in the centre : the *Marais Vernier* which reaches the "Bois Plessis" and the "Bois Armel".

On the right bank, after *St-Maurice-d'Etelan* you pass *Petitville* and *Notre-Dame-de-Gravenchon*, church (xii and

xiii century) with stone spire (xvi century) then *Port-Jérôme* built on the grounds newly rescued from the Seine and which has monopolised the ancient river trade of Lillebonne.

Port-Jérôme is the terminus station of the Beuzeville railway line that is to be connected with Pont-Audemer by crossing the river over a bridge or through a tunnel. Lillebonne is in the valley at the outlet of which *Port-Jérôme* lies, four miles from the Seine. It was formerly the chief town of the Calètes, the *Roman Juliobona* whose importance is shown by the ruins and numerous works of art or antiquities that have been discovered in it. A Roman theatre 164ft long and 263ft deep brought to light in 1840. Baths with white marble statue (in the Museum of Antiquities at Rouen). Substructions of other baths on the "Alincourt" estate. Ruins of the castle, built by William the Bastard, where two councils were held, in 1070 and 1080; great castle keep 55f in diameter (xiii century) with a moat; battlemented tower, not very high restored; ivy-grown hexagonal tower. Church of *Notre-Dame* consecrated in 1517, restored in our times. Several calico-

manufactories and cotton-mills.

You then pass *Radicate*

and already perceive the woody heights topped by the old *castle of Tancarville*



at the outlet of a small valley. On a cliff 164 ft. high, a kind of promontory, the old castle, now in ruins, had been built on a triangular basis and was divided from the mainland by a vale and a moat. The whole building seems to belong to the XIII century: some parts are older. Tancarville castle belonged for a long time to the Tancarville family that occupied it down to 1320. It then passed to the houses of the "d'Harcourt," "Longueville," "la Tour d'Auvergne," "Montmorency;" the financier Law owned it for a while. Having become national property, it was bought back

and belonged to the duke of Albuféra and the Havre Hospital. Under Charles X, it was finally given back to the Montmorency family. Charles VI, Talbot, Dunois, Charles VII, Agnès Sorel, the poet Lebrun resided in it at different times.

A series of curtains connect the several towers one of which is entirely covered with a huge ivy. The three main towers, to be perceived from the Seine, at the extremity of the headland, are: The *Tour de l'Aigle* (Eagle tower) 69ft. high, the first story of which contains the collection of charters and the second two curious pieces of ordnance. It is flanked by an octagonal

staircase turret. The "*Tour du Diable*" or "*du Lion*" (Devil's or Lion's tower) the walls of which are 19ft. 8 inch. thick, contains a subterranean black hole the abode of the devil, according to a legend. The "*Tour Coquesart*", to the South East, close to an ancient walled up gate, is crowned with machicolations and very picturesque, being surrounded with walnuts tree while verdant ivy and brambles wrap up the dilapidated turrets and windows. The "*Tour Carrée*" (square Tower) 65ft. 7 inch. high, very old, stands to the south. It has four stories, in one of which: mural paintings of the xiv and xv century. Within the precincts of the castle, leaning against the southern rampart: numerous buildings in ruins, remains of the chapel, the knights' hall and the great hall. Inside this one: three large chimneys above one another, decorated with columns and leaning against a brick and stone wall. In the other rooms: two remarkable chimneys. The modern castle rebuilt in our times, was erected between 1709 and 1717 on the great terrace whence the view extends over the wonderful panorama of the Seine, from

the Quillebeuf chiffs to the sea.

Close by Tancarville castle is the "*Pierre Gante*", a rock in the shape of a



parasol, which overhangs the Seine, 213ft high. In consequence of recent works the *Pierre Gante* is threatened with utter destruction. At the further end of this upland there lie the ruins of the Roman Camp of "*Bout de Ville*". In a wood, at the bottom of the ravine that runs round the castle: parish church of Tancarville built in the xiii century style.

The course of the river still dammed in, now draws near to the left bank: you soon pass below the *Roque headland*, at the extremity of the Marais-Vernier, close to which the *Risle* flows into

the Seine after running through the valley of Pont-Audemer. The dikes end there.

On the left bank, you perceive at a distance : *Berville-sur-Mer* : church of the end of the XIII, restored in the XVIII century. On the coast there are two ancient English camps. Farther on you pass by the *Rocher-Godin* on which stands a beacon with a fourth class fixed light (range of eight miles). Still on the same side you descry *Mont-Courel* (295 ft. high.), the *Roches à Gervais* near the hamlet of Grestain, formerly the seat of an abbey. *Grestain* depends on *Fatouville* (517 inhab.) one or two miles distant : Church with a XI century gate. A remarkable lighthouse the fixed of which is white with red flashes (range of 20 miles). Still *on the left bank*, here is the mouth of the Morelle which flows into the Seine close to *Ficquefleur* where "Fontaine Cabat" and the "Fontaine Périér" are to be found : Romanesque church.

On the right side, past *Tancarville*, the bay covered with the embankments is already all but filled up. Across those large meadows conquered from the river, there opens, after the cape

of the "Hode", the high cliff of which is topped by a lighthouse, the *Tancarville canal* dug through the alluvia, from *Tancarville* to *Havre*, with a branching towards *Harfleur*. It is 15 1/2 miles long and has cost £ 840,000. It is especially useful to the river boatmen. There is a mooring 219 yards long and 109 broad on the territory of *Graville*.

Past the cape of the "Hode" the valley of *Sandouville* opens first; it contains, the remains of an ancient Roman camp. Then the valleys of *Oudalle* and *Rogerville* open : afar off on the heights there stands on the castle of *Orcher* and its splendid park, belonging to M. de Rochechouart, duke of Mortemart. The castle was built in the XVII century : there remains a large square keep, restored in our times and dating back to the XIII century. Below the castle there is a petrifying fountain. In the vicinity : farm and pavilion, formerly the priory and chapel of *St Digne*fort.

Still *on the right bank*, you sail past the mouth of the *Lézarde*, a river that waters *Harfleur*, formerly the oldest port on the Seine. Attacked in 1435 by the English, *Harfleur* heroically

supported a siege during which Jean de Grouchy signalized himself: it was then an important maritime place the commerce of which Havre has annihilated. St Martin's church, rebuilt in



the xvi century, with a very elegant bell tower the spire of which rising 272ft high was built in 1480. Inside: organ-case in the Renaissance style: Epitaph of John of Engelheim killed by the English in 1527. A picture of the xvi century: *Herodias*. Several credence-tables (xiv and xv century). Brick and stone castle 1650 lately restored with fine

chimneys. Several wooden houses (xvi century). Bronze statue of Jean de Grouchy.

Then you pass by the *Hoc Point* on which are the race-course of Havre and a lighthouse. Leaving behind you the unfinished buildings of the Lazaretto, on the same bank, you perceive at a distance the heights of *Graville - Ste-Honorine* now belonging to Havre and famous for the remains of its ancient abbey



built on a terrace. Towering above the Seine there stands on that spot a colossal statue of "Notre-Dame-de-Grâce" raised by same inhabitants of Havre 1870-1871. Church with a Romanesque tower flanking the portal and another two-storied romanque

tower above the transept. XIII century collaterals. Inside, tombstone, laid in our times, covering the remains of Guillaume Malet and his wife, the founders of the abbey in the XIII century. Sarcophagus of Ste Honore, under a XIII century arch, a stone sepulchre with a hole through which the face of the Saint could be seen. In the church yard : very fine stone cross (XIII century). At the foot of the abbey, remains of the ancient castle of the Malet lords of Graville. Ancient chapel of *Notre-Dame-des-Neiges* (our lady of the snows).

After Graville, on the height, you perceive the *Fort des Neiges* at the top of the hills extending towards *Ingouville* while at their foot the houses of the *Eure*, the great faubourg of Havre stretch out. *On the left bank*, past Ficquefleur you descry in the distance, *la Rivière St-Sauveur* (Calvados) at the mouth of the river Orange : A small harbour for fishing smacks and boats laden with sand. A brick castle with turrets. Chapel (XVI century).

Then the boat sails past the jetties of Honfleur (Calvados) facing Havre, an old maritime city, several times attacked by the En-

glish and famous for the expeditions of its sailors to the Indies, Newfoundland, America where they founded Québec and to the Sunda Isles. Its splendour has been eclipsed by that of Havre. The port comprises 4 wet-docks and a reservoir, with a channel protected by the western jetty on which stands a fifth class red fixed light.

On the eastern jetty : fifth-class white red light. *Hopital Lighthouse*, to the west, a third class fixed light. (Range of 16 miles). Inside the town : The *Lieutenance*, remains of a XVI century castle ; the *modern Town-Hall* with a picture gallery and library. St Leonard's church with an octagonal tower (XVII century), Portal (XVI century), brass music-desk made at Villiedieu in 1791. St Catherine's church, built of wood in the flamboyant style, with two great parallel naves and narrow aisles ; the tower, equally of wood, is separated from the church by a street.

Inside : ancient pictures : *Jesus in the Garden of Olives* (Jordaëns) ; *Bearing of the Cross* (Erasmus Quellin). Below the organ-loft : ceiling with pendentives (XVI century) ; in the vestry-room some cannon-balls

have fitted into the walls ; they were thrown by the Huguenots during the siege of Honfleur in 1594.

You sail past the verdant smiling *Côte-de-Grâce*, high overlooks Honfleur, on which stands the chapel of Notre-Dame-de-Grâce, founded according to tradition, by Robert the magnificent, the father of William the Conqueror ; rebuilt in 1606. It is a resort of pilgrims, sailors especially : from there the prospect of the Seine estuary is beautiful. You are now nearly on the Havre roads and at sea. From the boat on the left bank you perceive on the

Calvados shore : Vasouy and its castle on the hill ; Pennedepie ; Criquebeuf and its moss grown church ; Villerville and Trouville. You leave the bank of *Amfard* to the right, the bank *du Ratier* to the left both pointed out by buoys of every colour, and soon does the panorama of Havre appear with its piers, wharfs, houses and hotels, overlooked on the left side by the heights of Ste Adresse on which the Hève light-houses stand.

A few more turns of the wheel, and the boat, coming alongside the wharf, has ended her trip.



EXCURSION

TO SAINT-MARTIN-DE-BOSCHERVILLE

This excursion (7 1/2 miles) is generally made in a hired carriage (price by mutual agreement). You follow the quays, the "avenue du Mt-Riboudet" as far as the "Barrière-du-Havre" then the St Romain road on which is the Bicycle course and the Canteleu hills; magnificent view on the valley of the Seine.

Canteleu (3 3/4 miles). Church, choir (xiii century), bell-tower forming a porch, with Renaissance carved gates. Fragments of a xvi century stained glass window. Picture: *Virgin* by Schopin. xvii century castle (the two wings are wanting) built by Mansard for Nicolas Langlois de Motteville, the husband of M^{me} de Motteville, author of *Memoirs*; the castle belonged afterwards to the "de Roncherolles, Daubeut and Lefebvre" families. Engravings, works of art and collections.

Then crossing the forest of Roumare, you pass by the "Chêne-à-leu" a magnificent tree unluckily damaged by a fire. According to tradition, Rollo is

said to have hung his golden collars on it and they remained there for a year without any one touching them. *Chêne-à-leu* means "Oak of the wolf".

The "*Genetey*" is also worth seeing. It is an ancient abode of the Templars (xiii century) or a dependency of the abbey of (St Georges de Boscherville), made of stone with gables and outer chimney. There is a great well 300ft deep and another excavation called "*le grand Puchot*", under fir-trees close to the farm. *Chapel of St Gorgon*, in the enclosure, with a statue of St Gorgon. *Notre-Dame-des-Nerfs*: small coarse paintings of the xvii century; was formerly famous for a fair in which glass amulets of the generating deities were sold.

St Martin-de-Boscherville (7 1/2 miles). Church and Chapter house. The church on the village green was built in 1056, at the cost of Raoul prior of Tancarville chamberlain of William the Conqueror.

Outside, the abbatial church of St-Georges-de-Boscherville is remarkable

for its portal with covings, adorned with four rows of zigzag mouldings resting on storied capitals. Two rows



of semi-circular windows surmount it, between two bell-turrets with stone spires the apertures of which denote a XIII century work. The central tower flanked with four bell-turrets and a staircase in a turret, to the N. W. angle, is decorated with two rows of arcades. The apsis is very beautiful. Inside the capitals of the pillars are adorned with griffins' heads and chainmouldings. Above a gallery runs along the pourtour and forms a tribune at the extremity of the cross-bars. The aisles end beyond the transept; the roof was repaired in the XII century. You will notice XIII century piscinas and a tumular flagstone of Antoine Le Roux, 18th abbot of the monastery. Large confessionals of carved wood.

Close to the church is

the *Chapter house* of the abbey.

To visit it, inquire at the house with green shutters, to the right of the church. — Gratuity.



Built at the end of the XII century (1157-1200) on the prolongation of the northern cross-bar by Victor, abbot. It is one of the finest works of the gothic style blended with the romanesque. The entrance consists of three circular arcades supported by columns with odd and curious capitals. Six statues rested on the pillars, only three of which remain. The capitals : *Sacrifice of Isaac* ; *Moses pointing to the tables of the law* ; *Crossing of the Jordan*, are curious and have often been studied. The inside roof with groins is remarkable for its fine proportions ; in this hall there are lancet windows. In the XVIII century a story was built above the chapter

house. A few interesting fragments of xvi century

sculpture are to be seen in the enclosure.

EXCURSION TO JUMIÈGES AND TO MESNIL-SOUS-JUMIÈGES.

To go to Jumièges (17 1/2 miles from Rouen) the easiest way is to go by rail, "rue Verte station" (right bank). (See line from Rouen to Duclair and Caudebec-en-Caux).

In summer from June 1st to October 1st you may take the boats that ply between Rouen and Havre and touch at Jumièges.

By rail, you get down at Barentin (branch-line) after passing over the great viaduct with 27 arches, 99ft. high, and take the line from Barentin to Caudebec.

After crossing Pavilly, where is a miraculous spring near a chapel called "Ste Austreberthe" and where you will notice Esneval castle on a hill, you pass Villers-Ecalles, 815 inhabitants, where a stronghold was still to be seen in the xvii century; Paulu the station for St-Pierre-de-Varengeville, les Vieux and Saint-Paër; Duclair, a little port on the Seine, 1,913 inhabitants. Church with a romanesque steeple and xiv century choir; fine side portal of the xvi century. Inside, a holy water font

with a hollowed, outcorinthian capital. Ancient columns with marble capitals. A place famous for its ducklings (*canetons de Duclair*).

Stopping at the station of Yainville-Jumièges you



(Church of Yainville.)

go to Jumièges, a village of 1,097 inhabitants, about half a mile from the Seine, to the west of a forest. The village owes its origin to a monastery founded in the xii century by St Philbert. Destroyed by the Normans in 840, the monastery was raised again in 928, by William Longsword and was in a most flourishing state down to 1790. It is now famous for its ruins sung by Victor Hugo and standing in a private property (ancient estate Lepel-Cointet).



To visit the ruins, ring at a house on the left of the main iron gate. — Gratuity to the door — Keeper who shows you over.

The Basilic of "Notre-Dame" or great Church, with two towers (flanking the portal) square for two thirds of their length, and then irregular. They were formerly surmounted by wooden spires, one of which was to be seen till 1830, the other down to 1840. The cornice is reached by two staircases of 214 steps. Through the portal which is in the fore-part and without any gable; you penetrate into the entrance hall above which was the organ.

The nave of this splendid pile built between 1040 and 1067 is divided into three parts (289 ft long, 68 ft broad). A third square tower stood at the intersection of the transepts, it was 180 ft high but is now only 134 ft. A portion of the wall remains hanging from its ruins at a great height. The massy pillars and the side walls of this nave are remarkable. Of the choir (xiii century) with chapel and apsis, only portions of the walls remain but sufficient to give an idea of the plan. Under the porch and in the southern crossbar (croisillon) are fragments of statues and of sculpture; the whole dates as far back as William the Conqueror, notwithstanding later alterations.

Close to the southern crossbar and the Chapel of the Virgin are two doors: one called the Passage of Charles VII, leading to the Church of St Peter, which is the older church. Founded at the same time as the abbey, rebuilt by William Longsword in 930, it was restored four centuries later. At the extremity of the northern wall of this wide church: interesting arches (x century). To the east, chapel of St Martin, above which is the room

of St Philbert, abbot of Jumièges, with a wolf by his side.

On the spot where a big yew-tree stands, was *the cloister*; to the right, a semi-circular recess that formed the Chapter house with the "*Chambre du Trésor*" above. Facing it is the *Guards' room* (end of the XII century) in which the mechanism of the clock is placed. Below this room: a series of cellars one of which is called *the Inquisition room* (XII century).

Lapidary Museum. This museum arranged in the entrance porch, contains the principal fragments taken from the ruins: a keystone of St Martin's chapel; a quadruple measure of stone; a statue of Ste Barbe; the tombstone of Nicolas Leroux, fifty-ninth abbot of Jumièges, one of Joan of Arc's judges; effigy of the "*Enervés*" the sons of Clovis II who were put into a boat and turned adrift, after being maimed they are said to have landed at Jumièges; the black marble tombstone of Agnès Sorel on which this inscription is to be read: "Here lies noble lady Agnès Saurelle, in her lifetime Lady of Beauty of Roqueferrière, Issoudun and Vernon-sur-Seine, mer-

ciful above all people... who departed this life on the ninth day of February in the year of our Lord MCCCCXLIX". This monument was used as a balcony for a house in Rouen.

The ancient porter lodge and the outhouses in the XIV century style, are now the dwelling-house of the owner of the ruins; in it is to be found a collection of pieces of furniture, pictures and medallions, and among other curiosities a lock of the fair hair of Agnès Sorel, the mistress of Charles VII, collected by M. Caumont, when the tomb was opened. (These private collections cannot be seen).

The abbatial house (XVIII century); the great well; the stocks of the monks, in the gardens and the fence walls with counter-forts (XIV and XV century) are worth seeing.

The parish church of Jumièges (St Valentine's) stands on a hill; choir (1539) connected by frame work with the triple nave (XIII century). You will notice; numerous statues of saints; two chapels on the right side of the choir with beautiful pendentives. In one of them is a very bad modern picture (1859)

representing St Valentine freeing Jumièges from an invasion of rats. Stained glass windows in the choir, two of which are whole : the death and crowning of the Virgin (to the left) St John and the Revelation (to the right). In the same chapel : carved woodwork with the Apostles (xv century).

In the woods : *Chapel of the Blessed Virgin* (Mère-Dieu). To visit it, inquire at the house of Pierre Porcher key-keeper. — *Gratuity*. A pilgrimage ; close by it may be seen broom twisted together according to a superstitious practice. xviii century chapel, of no particular style, of architecture, with epaulets and shako tufts as votive offerings.

Manor of Agnès Sorel.

2 1/2 miles to the south is *Mesnil-sous-Jumièges*. Church with a statue of the Virgin belonging to the time of Henry IV, holy water font (xiii century) ; in the northern wall, bas-

relief of 1507 ; the Virgin dying. The manor of Agnès Sorel is enclosed in the present farm of the Manor or of the Viné. There



dwelt Agnès Sorel, the lady of Beauty, mistress of Charles VII. The manor, quite damaged, consists of a front building now used as a barn with two gothic entrances, a larger and a smaller one. Inside : wide chimney ; on the first floor stone seats in the window recesses. The staircase has almost disappeared. The rear building (the farmer's house) contains the chapel to the east ; a third building, without the precincts, forms a guard-house with five loop-holes. The whole seems to date from the xii century. Close to the church of Mesnil, look at " Marescot house " on the right (curious woodwork).



DARNÉTAL

(6,460 inhabitants) 2 1/2 miles from Rouen, by rail (Northern line 1st station) and the tramways. An old manufacturing town the history of which is closely connected with that of Rouen. Two remarkable churches: the church of Longpaon (xvi century) restored, and Carville church of the same date.

Carville Tower (an historical monument) was separated from the main building owing to its being set on fire by the Huguenots on the day of Pentecost in 1562. Its platform was used as an observatory by Henry IV who had his head quarters at Darnetal when he laid siège to Rouen in 1591.

ELBEUF

(21,404 inhabitants) 14 1/2 miles from Rouen with which it is connected by the Western and Rouen-Orleans lines (more than 30 trains daily). An important town for cloth-manufactory. St Stephen's church (xvi century) magnificent church windows and Renaissance organ case, St John's church (xvi and xviii century) stained glass windows, remarkable altar and organ; modern church (xiii century style) of the Immaculate Conception. Museum of archeology and natural

history, Merchants' club, Town-hall; three bridges over the Seine.

From the summit of the hill "*Saint-Auct*" you can see more than 25 miles round.

The rocks of *Orival*, near Elbeuf, are renowned for their picturesque appearance; they are steep and untilled, with a great many excavations inhabited by the working population of the village. The neighbouring hills are famous among tourists and learned men for their flora and fauna.



MEMORANDUM



MEMORANDUM

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MEMORANDUM

MEMORANDUM

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Commerce

et

Industrie

PAPETERIE, MAROQUINERIE

PETITS BRONZES

A. LACHELIER

35, Rue Jeanne-d'Arc

Et 1, Rue Rollon

(En face le Palais-de-Justice)

SOUVENIRS DE ROUEN

PHOTOGRAPHIES

ET CARTES POSTALES

De la Ville et des Environs

Bijoux Jeanne-d'Arc

ALBUMS VUES DE ROUEN

E. MARTIN, COIFFEUR

13, rue Grand-Pont

Médaille d'Or et Médaille d'Argent

TÉLÉPHONE N° 68

ENGLISH SPOKEN

*HUIT ARTISTES habiles sont à la disposition
des Clients*

TARIF DU SALON

Barbe.....	25	Taille de cheveux.	50
Taille de barbe...	50	Shampooing.....	50
Barbe à l'Euxésis.	50	Friction.....	50
Friction à la Barbe	50	Frisure.....	50

Le Salon de Coiffure de l'Opéra est l'établissement où l'on trouve *le plus de confort* pour la taille des cheveux et de la barbe.

Le Salon des Messieurs est au rez-de-chaussée

SALONS SPÉCIAUX DE TEINTURE

SUCCURSALE : SPÉCIALITÉ DE PARFUMERIE, MÊME MAISON, 36, rue de la République.

*Demander le rasoir « LE FAVORI »
en vente dans les deux Maisons E. Martin*

Change de monnaie. English spoken

BIJOUTERIE

Gaston LÉVY

44, rue Grand-Pont (en face la rue aux Ours)

Maison de confiance fondée en 1842

SPÉCIALITÉ POUR MARIAGES

DIAMANTS [Téléph. 74]

ORFÈVREURIE, HORLOGERIE, BRONZES

Souvenirs de Rouen

Achetez vos Bicyclettes

Faites réparer, transformer vos Machines

à la Fabrique chez

P. BERNARD

Place de l'Hôtel-de-Ville, 9, ROUEN

LOCATION DE BICYCLETTES

Agence des Cycles Whitworth et Rudge,

Acatène Métropole, Terrot, Perfecta, Gallia

Les meilleures Machines aux meilleures Prix

English spoken

GRANDE MAISON DE BLANC

Trousseaux et Layettes



MAISON ARSON

Gustave MARQUÉZY

SUCCESSEUR

Toiles, Lingerie fine, Dentelles, Robes
et Chapeaux pour Babys

Rue des Carmes, 23, 25, 27

Rue aux Juifs, 1, 3, 5, 7.

TAILLEUR

A. BOURGEOIS

8, Rue des Charrettes, 8

ROUEN

MAISON FONDÉE EN 1830

FABRICATION SPÉCIALE
DE
SUCRE DE POMMES

MARRONS GLACÉS

Fondants, Fruits glacés

CHOCOLATS

DRAGÉES POUR BAPTÊMES

BOITES AU NOM DE L'ENFANT

Seul Dépôt du CHOCOLAT au lait Suisse

« Gala Peter »

L. BLONDEL

98, Rue des Carmes, 100

PRÈS L'HOTEL DE FRANCE

VIANDE DE CHOIX



Réapprovisionnement

ET

Achats journaliers



LIVRAISON

A DOMICILE

et

pour

les Environs



BOUCHERIE LORRAINE

Près le Palais-de-Justice et la Grosse-Horloge
J. MAYER, Successeur de sa Mère



SPÉCIALITÉ

DE

Ris de Veau

FOIE DE VEAU

ROGNONS

DE

Bœuf, Veau

et Mouton

PIEDS, TÊTES, FRAISES DE VEAU

à volonté

Th. RAGOT

SUCCESSEUR DE

V^{ve} A. Dubos et A. Galland fils

9, 13, 52, 25, rue de l'Hôpital
et rue Neuve-des-Arsins, 2

FONTES DE FER

en tous genres, brutes et émaillées, pour travaux publics, bâtiment, serrurerie, plomberie, écuries, agriculture et fumisterie.

FONDERIE SUR MODÈLES DE PIÈCES MÉCANIQUES & AUTRES

CHAUFFAGE

Grand assortiment de fourneaux de cuisine
et d'appareils de luxe.

Pose et réparations. Bronzes de cheminées.

MÉNAGE

Ustensiles de ménage de toutes sortes.

Lits en fer et sommiers.

ÉCLAIRAGE

Lampes et suspensions de tous styles, Lustres
Bronzes.

COURONNES EN PERLES-CROIX

et Monuments en fer et en fonte.

JARDINS

Outils, Meubles en fer, Bancs, Gymnase, Vases.

HYDROTHÉRAPIE

Baignoires, Tubs, Bains de siège, Bidets, Douches, Irrigateurs.

NUMÉROS ET PLAQUES ÉMAILLÉES

Porte-bouteilles. — Articles pour cafés.

COULEURS & VERNIS
PRODUITS CHIMIQUES

P. LAMBIN

DEJONGHE & DUMONT

Successeurs

47, Rue de la République

ROUEN

FOURNITURES COMPLÈTES

POUR

PHOTOGRAPHIE

PEINTURE A L'HUILE ET AQUARELLE

DESSIN

**Leçons de Photographie et Laboratoire à la disposition
des Clients**

ENCADREMENTS

Articles de Ménage

RAYON SPÉCIAL DE BROSSERIE

ENVOI FRANCO DES CATALOGUES

TÉLÉPHONE 496

TABLEAUX, GRAVURES
DORURE, ENCADREMENTS

Maison HOUZARD

R. HALIPRÉ SUC^r

19, Rue de la Grosse-Horloge, 19

ROUEN

APPAREILS ET PRODUITS POUR LA
PHOTOGRAPHIE

Chambre noire à la disposition
des Amateurs.

FOURNITURES GÉNÉRALES POUR LES ARTS

ARTICLES FANTAISIE

Pour peindre sur Wathmann, Soie, Bois
Velours, Opale, etc.

CARTES POSTALES Illustrées

Albums, Eaux-Fortes et Photographies des
Monuments de Rouen.

TÉLÉPHONE N° 447

HIPPOLYTE SOSTÈNE

62, Rue des Carmes
ROUEN

Musique et Instruments

PIANOS ET ORGUES

Des meilleurs Facteurs
à des Prix très modérés

ABONNEMENTS à la LECTURE MUSICALE

Toutes les Nouveautés sont fournies aux Abonnés

10 fr. par an p^r lire 300 fr. de musique, prix m.

20 fr. par an p^r lire 600 fr. de musique, prix m.

GRAND CHOIX

D'INSTRUMENTS A VENT ET A CORDES

Anciens et modernes

ACCORDS -:- RÉPARATIONS -:- ÉCHANGES

LOCATION DE TOUS INSTRUMENTS

Avec facilités d'acquisition par les loyers

PIANOS AVEC MOLLIPHONE

M^{on} A. LEGRAND

Epicerie de Choix

66, Rue des Carmes, 66

ROUEN

Cette Maison justifie son titre par le grand choix, la fraîcheur, le soin, LA QUALITÉ TOUTE PREMIÈRE de ses articles.

Ses confitures (GELÉE DE POMMES DE ROUEN) ses fruits en conserves, ses desserts, biscuits secs, petits-fours, etc., etc., sont particulièrement recommandables.

SPÉCIALITÉ D'ARTICLES DE CAVE
ANCIENNE MAISON P. VITET
DUVAL Frères, Succ^{rs}

18, Rue Alsace-Lorraine — ROUEN

FOURNITURES, OUTILS ET USTENSILES

Pour Négociants en Vins et Tonneliers

Bouchons, Capsules, Etiquettes, Paillons à bouteilles, Cire à cacheter

Pompes pour soutirage de Vins et Cidres

Médailles aux Expositions de Rouen, Lisieux, Bolbec

ROBINETS EN TOUS GENRES

INSTALLATION DE CAVES

TUYAUX EN CAOUTCHOUC

PORTE-BOUEILLES ET MACHINES A BOUCHER

Fabrique de Plaques estampées et garnies pour bondes

BEURRES FRAIS & SALÉS

Spécialité pour provisions bourgeoises et le commerce

ŒUFS FRAIS & CONSERVÉS

Spécialité pour Boulangers et Pâtissiers

MAISON

CANDIEU FRÈRES

2, Place du Vieux-Marché, 2

ROUEN

CHARCUTERIE & COMESTIBLES

E. BREUX

SUCCESSEUR DE G. BONNEL

71, Rue des Carmes, 71

SPÉCIALITE

De Pieds de mouton à la Rouennaise

RILLETES DE TOURS

A. RAINE

38 et 40

Rue des Carmes

ROUEN

A L'ANGLE

de la

Rue Saint-Nicolas

TÉLÉPHONE

N° 302



en
toutes
couleurs,
en
tous genres

POUR

VÊTEMENTS

d'Hommes, de Dames
et d'Enfants

APPRÊTS DU NEUF

USINE A VAPEUR

Route de Darnétal, 30

TEINTURES, NETTOYAGES



FABRIQUE DE VOITURES

G. DIEUZY

16, Rue Lemire

ROUEN

VENTE, ÉCHANGE & RÉPARATIONS DE VOITURES

En tous genres

MÉDAILLE D'OR, ROUEN 1896

VOITURES A TRANSFORMATIONS

Système breveté s. g. d. g.

G^D HOTEL DE FRANCE

97, 99, Rue des Carmes, 101, 103

ROUEN

P. BEUNARDEAU, Propriétaire

Situé au centre de la Ville et des Monuments

TRÈS CONFORTABLE & PRIX MODÉRÉS

114 Chambres toutes éclairées à l'électricité

Restaurant. — Table d'hôte : Déjeuner, 2,50 ;

Dîner, 3 fr. — Salons particuliers. — Salle

de café. — Chambre noire pour photographie.

— Garage pour bicyclettes et automobiles. —

Téléphone. — English spoken.

Téléphone N° 615

GRAND
HOTEL DE FRANCE

97-99, Rue des Carmes, 101-103

ROUEN



ÉTABLISSEMENT SPÉCIAL

POUR


MARIAGES, BANQUETS, DINERS

SOIRÉES, BALS


CONFÉRENCES, CONCERTS

85, RUE DES CARMES, 85

En face la place des Carmes



DINERS EN VILLE SUR COMMANDES



Téléphone n° 615

APRÈS LE REPAS, UN VERRE DE BÉNÉDICTINE

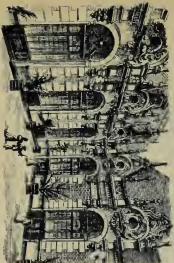


VUE DE LA DISTILLERIE

DE LA LIQUEUR BÉNÉDICTINE, À FÉCAMP (Seine-Inf^{re}),

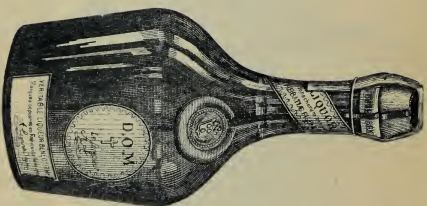


SALLE D'ÉTIQUETAGE

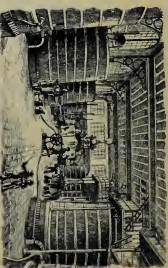


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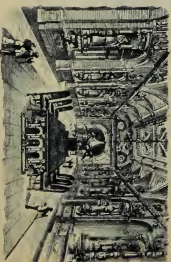
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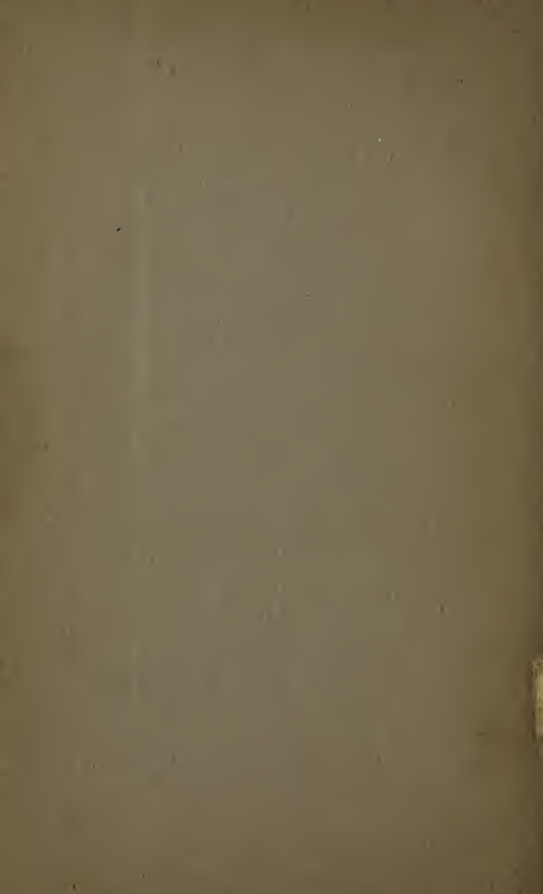
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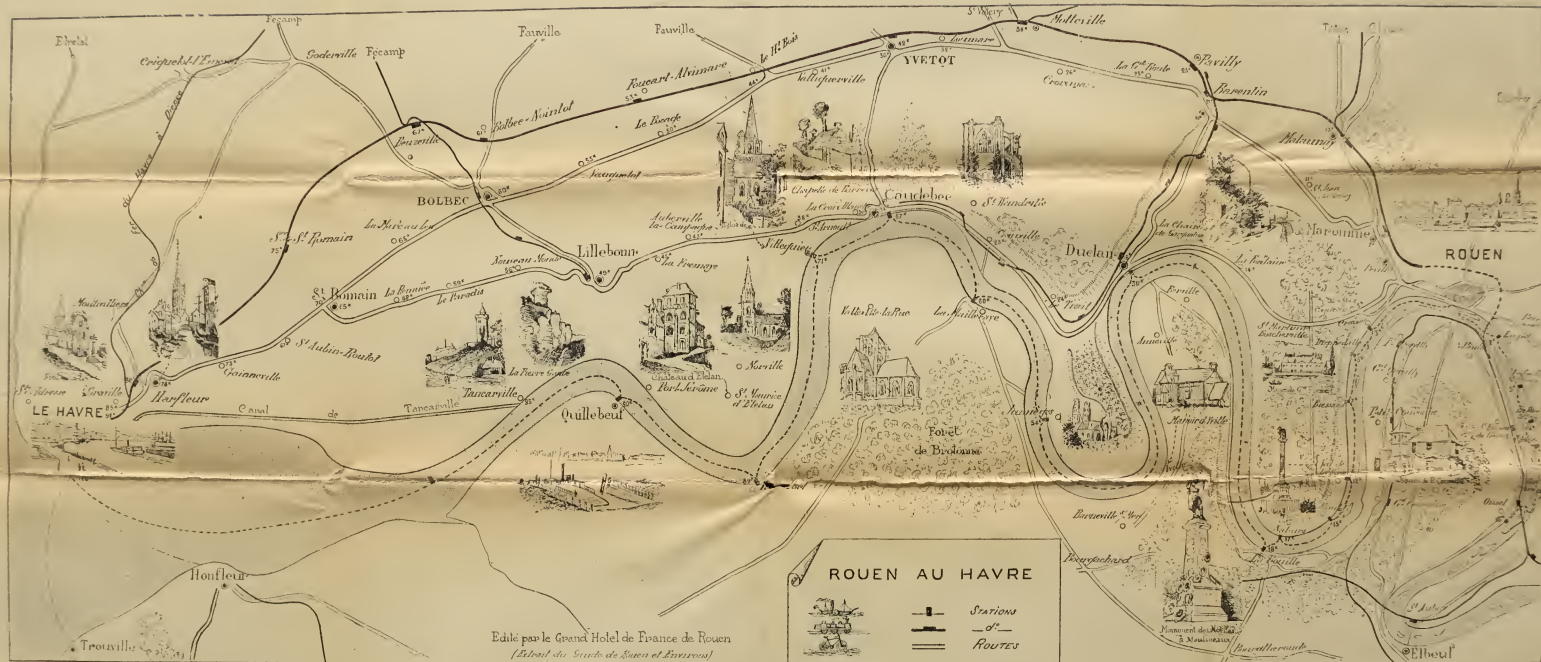
LA DISTILLERIE



LA SALLE DES ABBÉS



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PLAN DE ROUEN

Édité par le G^e Hôtel de France

LEGENDE

- Hôtel de France
- 1 Hôtel de Ville
- 2 Eglise S^t Ouen
- 3 S^t Maclou
- 4 Cathédrale
- 5 Palais de Justice
- 6 Grosse Horloge
- 7 Théâtre des Arts
- 8 Bourse de Commerce
- 9 Eglise S^t Vincent
- 10 Tour S^t André
- 11 Fontaine Jeanne Darc
- 12 Hôtel du Bourgtheroulde
- 13 Théâtre Français
- 14 Musée Bibliothèque
- 15 Tour S^t Laurent
- 16 Eglise S^t Gaudard
- 17 S^t Patrice
- 18 Tour Jeanne Darc
- 19 Muséum Histoire Naturelle
- 20 Musée d'Antiquités
- 21 Fontaine Monumentale
- 22 Eglise S^t Nicolas
- 23 S^t Julien

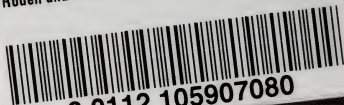
..... Ministère pour visiter
les Principaux Monuments.



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Rouen and its environs



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